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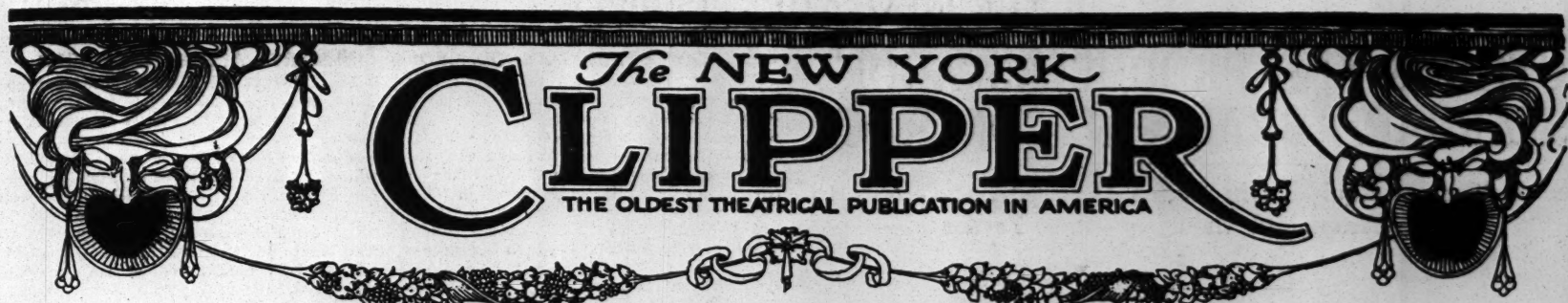
Under the Management of

DANIEL KUSELL

*In The Comedy
Playlet*

“WELCOME HOME”

(THIRD YEAR)



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TOURING MANAGERS JOIN THE PRODUCING MEN'S ASSOCIATION

Three Road Show Producers Take Out Membership and Automatically Escape "Equity Shop" Rule until 1924—
More to Join Soon

At a special meeting of the Touring Managers' Association's committee, appointed for the purpose of investigating the possibility of joining the Producing Managers' Association, it was decided not to have the T. M. A. officially merge with the P. M. A., but instead each touring manager that so desires was given the privilege to individually join the Producing Managers' Association. Any manager joining the P. M. A. will not lose his membership in the T. M. A. by so doing.

Three touring managers joined the P. M. A. last week, and it is understood that at least fifty per cent of the membership of the T. M. A. will join the P. M. A. within the next few weeks. Those three touring managers who joined last week were George M. Gatts, Robert Campbell and Clay Lambert. These three joined because they have shows booked earlier than the other touring managers, and wished to avoid any trouble due to the Equity Shop stand taken by the Actors' Equity Association.

It is the general consensus of opinion among the touring managers that by joining the P. M. A. they will not only be avoiding trouble with the A. E. A., but will also score a tactical victory over the Actors' Equity Association. This is explained by the fact that the touring managers have filled up their shows as far as possible, and to a large extent wholly, with non-Equity actors. The Equity actors they are engaging are being selected from the large numbers of Equity actors who have not been able to sign up owing to the restrictions placed upon them by the Equity Shop ruling. Those managers who have not been able to entirely fill up their shows with non-Equities are joining the

Producing Managers' in order to escape signing the Equity contracts.

By this method, claim the touring managers, a large number of Equity members, finding themselves out of work, are blaming the A. E. A.

It has even been predicted by a number of managers that the Equity Shop program will have to be discarded or the A. E. A. will fall. This statement, however, is laughed down by Equity officials.

Gus Hill is sticking to his announced policy of engaging no Equity actors and has already signed over 200 non-Equities so far for his shows. Other touring managers have cast their shows with as high as 90 per cent non-Equity actors. Some of them, on the other hand, have almost 100 per cent Equity casts.

While the Equity actors who have thus far been selected by the touring managers who have not as yet been definitely accepted into the P. M. A., have not been signed nor started rehearsing, they are practically certain of their engagements.

The last few weeks in August will unquestionably see a theatrical activity among the touring and independent managers that has never been equaled before, as at that time things will have to be settled one way or the other.

The mightiest weapon in the hands of the A. E. A. towards the enforcing of its program is undoubtedly its labor affiliations. When the time comes, if it does, the sympathetic walkout of the union stage hands and musicians would definitely decide the fight in favor of the Equity actors. It is this factor that the managers outside the protecting barricade of P. M. A. and A. E. A. agreement find the stumbling block to any aggressive plan of battle.

SYMPHONY SOC. TO GIVE PLAYS

DETROIT, Mich., July 25.—The Detroit Symphony Society's six-weeks' autumn drama season, under the direction of Sam Hume, director of the Greek Theatre at the University of California, is an assured success and will begin Monday night, September 19.

The offerings for the season will include: "Merry Wives of Windsor," with Nicolai-Verdi music; "Midsummer Night's Dream," Mendelssohn's music; Shaw's "Pygmalion" and O'Neill's "Beyond the Horizon."

The plays will be given in Orchestra Hall at popular prices with a spread of 25c. to \$1. Victor Kolar will lead the orchestra, and Sam Hume, who has charge of the dramatic work, will have money associates from the University of California to assist him.

"TAMING OF THE SHREW" IN STOCK

DETROIT, July 16.—A modernization of Shakespeare's "The Taming of the Shrew" is being planned by Jessie Bonstelle, who is now playing stock at the Shubert-Garrick theatre here. She intends to present it during her present run.

ADVERTISING IN CUBA

The two musical comedies, "The Last Waltz" and "The Whirl of New York," have the distinction of being the first American theatrical attraction to be advertised on a large scale in Cuba, the Shuberts having begun an advertising campaign in the city of Havana.

The extension of their policy by the Shuberts was determined after an investigation of the fact, which showed that Cuba is fast becoming Americanized and could well support an American show of the two above mentioned calibre.

PRODUCTION CO.'S ASSETS SOLD

WASHINGTON, D. C., July 22.—Receiver Alfred M. Schwartz filed a report in the District Supreme Court yesterday in which he declared that all the paraphernalia used by the Washington Theatre Productions, Inc., recently adjudged bankrupt, had been sold at public auction for \$800. The receiver also said that there was \$575.65 deposited to his account as receiver with the Munsey Trust Company. The liabilities of the bankrupt concern are said to amount to more than \$10,000.

PARK GIVES FREE OPERA

BALTIMORE, Md., July 25.—The opening week of the open-air opera season at Carlin's Park was followed on last Sunday night with an extra performance of the week's offering, "Cavalleria Rusticana," which was given free of any admission charge whatsoever.

The week of open-air opera was attended with great success and at last night's free performance the arena was jammed. John J. Carlin, the promoter, is presenting "Il Trovatore" this week.

Among those included in opera company are Mme. Olga Carrara, a member of the Chicago Company; Mlle. Klinova, formerly with the Metropolitan Opera Company, and Auguste Parissee, formerly at the Casino Theatre in Monte Carlo. The chorus is recruited from that of the Metropolitan Opera House.

This is the first attempt made to produce open-air opera in Baltimore, and if the present success continues it will be made a regular Summer feature.

DENMAN THOMPSON HOME SOLD

KEENE, New Hampshire, July 25.—The estate of the late Denman Thompson of "Old Homestead" fame, has been sold to the Knights of Pythias of New Hampshire as a home for their aged and infirm.

The estate, which is in West Swazey, consists of the house, furnishings, barns outhouses, decorations and improvements estimated to have cost approximately \$200,000. The estate comprises nearly 25 acres bordering on the bank of the Ashuelot River. The entire property, including the elaborate and costly furnishings in the house and barns were included in the sale of the property.

U. S. ANTHEM IN LONDON THEATER

LONDON, July 23.—At the opening performance of "Abraham Lincoln" last week at the Lyceum, the play received an enormously enthusiastic reception that was preceded by the audience singing the American national anthem. This reception to what one of the London papers called "the most important play by a modern author," was not accorded by a highbrow audience or by earnest students of the drama, but the ordinary popular-price Lyceum audience, which came in at prices ranging from ninepence upward.

The production was presented by the Melville brothers, with W. J. Rea, originator of the part, in the role of Abraham Lincoln.

PLAYWRIGHT COMPANY FORMED

ALBANY, July 25.—The Playwright and Players Company of Manhattan has been granted a charter by the Secretary of State, its purpose being to operate theatres and music halls and to provide for the production and exploitation of theatrical plays, musical offerings, and motion picture features. It is capitalized at \$25,000 and the principal promoters of the company are R. W. Chubb, C. W. Painter, Irving Reynolds, Maurice T. Moore, and Thomas K. Finlette, 52 William Street, New York City.

FOUR CIRCUS CAMELS KILLED

CHICAGO, Ill., July 23.—When the John Robinson Circus, which is touring this territory, arrived at Lincoln, Ill., Thursday, it was found that four camels had been killed in transit. It is thought that one of the elephants shipped with them was responsible.

NEW CO. TO DO TEN PLAYS

WASHINGTON, D. C., July 25.—The Mutual Production Company, a corporation recently formed and headed by Washington business men, will enter the ranks of theatrical producers during the coming season.

L. Monta Bell, well-known as one of the founders of the Garrick Players of 1919 and 1920, and later the owner of that organization, is president of the new producing company. Leslie Smith, who has been associated with the leading theatrical firms and moving picture companies, will be secretary and treasurer. George Preston Marshall, also one of the Garrick Players and producer of the Auditorium Players, Baltimore, will be associated with the firm.

While the new company will conduct a general theatrical business its primary object will be to produce ten new plays already selected and successfully produced by other firms. Among the plays selected for production are: "The Weakest Link," "If," "Wings," "The New Cinderella," "Point of View," "Matri-mony," "Affinities," "Genesis XVI," "Clinging Vine," and "Love Nesters."

THEATRE MGR. GETS COAT OF OIL

OKLAHOMA CITY, Okla., July 25.—Walter S. Billings, manager and owner of the two largest theatres in Enid, Okla., was seized by five masked men while he was taking films to the railroad station for shipment, and was carried to the outskirts of the city and given a coating of crude oil and cotton as a substitute for tar and feathers.

His captors then permitted him to return home, minus his clothing, upon his promise to leave Enid within 48 hours.

Billings is being sued for divorce and alimony by his wife, who filed suit just a few days ago. She charged that he went on joy rides with chorus girls and also that he attacked her in the streets of the town.

BIG OPERA PRICES ABROAD

The prices being paid by the Italian war profiteers for opera seats in Rome is almost beyond belief, and proves that New York is not the only place where high prices prevail.

When Mascagni himself conducts at the Costanzi Theatre, they are willing to part with 900 lire, approximately \$180 for a box, or about 150 lire, about \$30 for a stall. At the first night of Mascagni's "Piccolo Marat," more than 750,000 lire were paid for seats, and the profiteer audience that crowded the dress circle was so ostentatiously weighed down with costly jewelry that the general public hooted the wearers.

NEW NAME FOR CHICAGO HIP

CHICAGO, Ill., July 25.—The Great Northern Hippodrome, recently acquired by the Shuberts, will in future be called, The Shubert Northern. It will desert the vaudeville field for dramatic. Florence Reed will open the house with its new policy in "The Mirage."

MOORE'S THEATRES CLOSE

WASHINGTON, July 23.—Moore's Rialto and Garden theatres will close tonight and tomorrow respectively. The Rialto, which closes tonight, will be altered and remodeled, to allow for the installation of a mezzanine tier of box seats.

AUTHORS AND PRODUCERS ADOPT STANDARD DRAMATIC CONTRACT

**New Instrument Equitable in Terms Declared Satisfactory to
Both Writers and Managers—Both Parties
Gain By Its Terms**

The most liberal general contract drawn up between authors and producers is the new Standard Form of Minimum Dramatic Contract adopted by the Authors' League of America, Inc., and the Producing Managers' Association. It provides that the author shall be paid royalties by every company playing his piece; that no changes shall be made in the script without his consent; that after the piece has been played seventy-five times, or if it has been played forty or more of the seventy-five, the author shall be paid pro rata royalties on the first seventy-five and thereafter all net royalties derived from stock performances shall be divided equally between the author and the producer; that the same shall govern all profits from the sale of the motion picture rights, from the foreign language performing rights within the United States and Canada, from the sale or lease of the play for production in Australia, New Zealand or South Africa; but that the author shall have the initial rights to the production of the play in England, Ireland, Scotland and Wales.

The most important clauses of the contract follow:

"It is mutually agreed . . . that if the said play shall be performed by more than one company, each company shall be considered as a separate undertaking and the royalties accruing from each company shall be computed and paid separately."

"If the said play is ever used in repertoire or broken weeks, as an original or first class production (as distinguished from stock or stock repertoire), it is agreed that the royalties as aforesaid in either or in both of these events shall be reckoned in groups of eight performances, eight performances to constitute a week."

"The manager agrees to produce said play for a consecutive run in an evening bill . . . within six months from the date of this agreement, and if the said play is not produced and presented by the said manager within the said time, the said manager agrees that all rights in and to the said play and all rights granted by this contract shall forthwith cease and determine and shall revert to the said author, unless the said manager, on or before the expiration of the said time, shall have paid to the author a further sum equal to the first payment . . . which sum shall be regarded as additional advance royalty. If such payment is made, then and in that event, the manager shall have, for such payment, an extension of the date of the first production of the said play for a further period of six months. If the said play is then not produced, the manager agrees forthwith to return to the said author, all manuscripts and parts of the said play in his possession or under his control, and shall lose all rights in and to the said play and all rights to him by this contract shall revert to the author forthwith."

"The manager agrees to produce the play without any additions, omissions or any alterations whatsoever, except such as may be specifically authorized by the author in writing, and with a cast and production approved by the author, such approval not to be unreasonably withheld. The author shall be notified of rehearsals and shall have the right to attend any and all rehearsals of said play, and it is further agreed that this covenant is of the essence of this agreement. In the event of any dispute arising from this clause the matter shall be referred to the arbitration committee as provided for in paragraph 21 of this agreement."

"The manager further agrees to pay such hotel and traveling expenses as the author has incurred in taking any trips outside of New York City to attend any preliminary rehearsals prior to the opening performance of the said play, and to the opening performance of said play, and at any other

time when the manager shall request the presence of the author.

"It is mutually agreed between the parties hereto that, provided the manager has presented the said play for three (3) consecutive weeks in New York City or Chicago or seventy-five (75) times under his own direction within one year after the first performance of the said play; or in the event the manager has produced said play forty (40) or more of the aforesaid seventy-five (75) times and pays to the author the pro rata average royalty for the remaining performances not given, and providing that he has complied with all the terms and conditions of this contract, then and in that event, and in that event only, the net royalty derived from the performances of the said play in stock theatres and by stock companies in the territory covered by this agreement shall be divided one-half (1/2) to the said manager and one-half (1/2) to the said author. It is further understood and agreed that the said play shall be released for production by stock companies and in stock theatres within a reasonable time after the play has ceased to be presented as a road attraction as the term is understood theatrically. For the purpose of this agreement the road attraction shall be considered to have ceased if the play has not been produced for four (4) consecutive weeks in any one theatrical year, dating from September 1st of one year to June 1st of the following year. It is further understood and agreed between the manager and the author that the agent who is authorized to make stock dealings of the said play shall be mutually agreed upon by the manager and the author and shall pay the author's share of the royalty earned from stock performances of the said play direct to the author."

"It is mutually agreed between the parties hereto that provided the manager complies with all the terms and conditions of this contract and has produced the said play three (3) consecutive weeks in New York City or Chicago or seventy-five (75) times after the first performance of the said play; or in the event the manager has produced said play forty (40) or more of the aforesaid seventy-five (75) times and pays to the author the pro rata average royalty for the remaining performances not given, then when said play or a novelization of said play is sold or leased for the purpose of reproduction by means of motion picture films, the net profits derived from the sales or leaseings of all the motion picture rights in said play shall be divided one-half (1/2) to the said manager and one-half (1/2) to the said author. It is further understood and agreed that if the manager acquires an interest in the proceeds derived from the sale of the motion picture rights of the said play as aforesaid, then when the said play is sold for reproduction by means of motion picture films it must be with the mutual consent of the manager and the author who must be signatories to the contract together with the purchaser of these rights. It is further agreed that should the manager fail to submit to the author a satisfactory offer for the motion picture rights to said play within twelve (12) months after the first stock production of the said play, then the author shall have the right to submit to the manager an offer for the said motion picture rights which offer the manager shall accept or in lieu thereof pay to the author a sum equal to one-half (1/2) of the offer submitted by the author, the manager by such payment acquiring for himself all of the said motion picture rights to the said play so negotiated."

"It is understood and agreed that if during any calendar year commencing after the season in which the play has ceased as a road attraction, as in paragraph 9 herein provided, said play is not presented by said

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CHICAGO OPENINGS ANNOUNCED

CHICAGO, Ill., July 25.—Chicago's new season will shortly get under way, many attractions having been booked into local houses already, and others have been announced for certain houses tentatively.

Fred Stone opens at the Colonial August 7th for an indefinite engagement in "Tip Top," and is followed on the fourteenth by Leo Ditrichstein in "Toto" at the Studebaker, and by Fiske O'Hara in his annual engagement at the Olympic in "The Jolly Cavalier" on the same date. Leo Carrillo opens on the twenty-second in "The Love Chef" at the Playhouse, and the twenty-eighth will again see two openings: "Three Live Ghosts," with Charles McNaughton and Beryl Mercer, being the attraction at the Central Music Hall, and "The Broken Wing," following Fiske O'Hara into the Olympic for an indefinite engagement.

On August 29th the Palace Music Hall begins its vaudeville season with Colonel William Roche as manager, and on September 1st Frank Bacon will come into the Blackstone in "Lightnin'." About the same date the New Apollo will begin its career as one of the new Shubert vaudeville houses, and on September 4th Holbrook Blinn opens at the Princess with "The Bad Man."

The following day, September 5th, the Great Northern Hippodrome, now called the Shubert Northern, opens with "The Mirage"; and the Garrick will begin its season with "The Whirl of the Town" or "Snapshots of 1921," a definite selection not having been made yet, though one of these two will be selected. The same day "The O'Brien Girl" is scheduled to begin its Chicago engagement at the George M. Cohan Grand Opera House.

On September 19th, Francis Wilson and De Wolf Hopper will revive "Ermine" at the Illinois.

Work is being rushed on Balaban & Katz's New Chicago Theatre, which is nearing completion at State and Lake streets. It is planned to open the new theatre some time in September with first-run pictures and vaudeville novelties, the Western Vaudeville Managers' Association to be in charge of the bookings.

According to reports, the Riviera, the North Side's largest theatre, may also revert to vaudeville and, if that report should materialize, it would offer bills equal in calibre to those at the State Lake.

LONG COMPLAINT FILED

The complaint in the suit brought by Robert Edgar Long against Albert L. Griffith, brother of D. W. Griffith, the motion picture producer, to effect an accounting in the sale of "Way Down East" souvenir books, has been filed with the clerk of New York county. Mr. Long, formerly general press representative for the Griffith organization, claims a partnership agreement with the younger Griffith (professionally known as A. L. Grey), and seeks a settlement on the retail sale of 200,000 copies of the souvenir. The sum of \$11,625 is involved in the suit.

The complainant is represented by Alfred Beekman of the firm of House, Grossman and Vorhaus. Albert H. T. Banzhaf, counsel for D. W. Griffith, Inc., is the attorney for the defendant.

FRANCE CAN'T SEE FIGHT FILM

PARIS, July 23.—An unwritten agreement has been made so that all motion picture theatres throughout France will refuse to handle the films showing the Dempsey-Carpentier fight because high political authorities believe that such showing would be "bad propaganda."

Though the films have been in Paris for a fortnight, they have not yet been shown, the ostensible reason given by the theatres being that the price asked by the producers is excessive. This is hardly convincing, as only \$40,000 was asked for the film rights to all of France.

"O'BRIEN GIRL" CLOSING ON SEPT. 3

BOSTON, July 25.—George M. Cohan's musical comedy, "The O'Brien Girl," which has been playing to capacity houses for the past seventeen weeks at the Tremont Theatre, is scheduled to run for five weeks more until September 3, when the show will go to Mr. Cohan's Grand in Chicago. "The O'Brien Girl" is the only legitimate attraction now playing in Boston.

LIBERTY AND ELTINGE SOLD

The Liberty and Eltinge Theatre properties were sold last week by the heirs of Charlotte M. Goodridge to Samuel Augenblick and Louis B. Brodsky through Horace S. Tly and Co., brokers. The deal, which involved about \$2,000,000, included 500 lots in the Riverdale section as well as the theatre properties at No. 234 to 239 West Forty-second street and 231 to 239 West Forty-first street. Augenblick and Brodsky head a real estate syndicate which has been very active of late in buying and leasing apartment house properties.

The theatres together occupy a combined site fronting 100 feet on each street and 200 feet deep. The Eltinge occupies the Forty-second street of the site and the main part of the Liberty is on Forty-first street, though it has a twenty foot entrance on Forty-second street.

The sale of the property will not affect the control of the theatres as both A. H. Woods and E. L. Erlanger, who are the lessees of the Eltinge and the Liberty, respectively, have leases which do not expire till 1930.

When the heirs decided to sell the property, they notified Al Woods, lessee of the Eltinge, and Marc Klaw, who was known to be interested in the Liberty, but the properties were sold before they had an opportunity to act.

"FABLES" CAST CLAIMS UNPAID

Although it is reported that James Montgomery, producer of "Irene," is to send out Frank Fay's "Fables" this season, no attempt has been made by either Fay or Montgomery to get in touch with the Actors' Equity Association, which has a number of claims of its members for the overtime period that Fay rehearsed his show before he threw up the sponge because of his inability to raise enough money to take it out of town for its try-out.

Fay is at present working at Reisenweber's, and Equity has been trying to get him to set aside a certain amount of money each week towards paying off the claims against him, but without any success as Fay is besieged each week with creditors.

At Equity headquarters it was declared that some arrangements would have to be made with them before anyone could produce Fay's show.

CHICAGO'S FOUR STILL HOLD ON

CHICAGO, Ill., July 25.—Chicago's four standard attractions continue to weather the heat and are playing to fairly good business.

"The Bat," which has scored a Chicago record, continues on at the Princess, where it will remain until Sept. 3. It is now in its thirty-sixth week.

"Smooth as Silk" continues to find favor at the Cort Theatre and is now in its twelfth week.

"The Passing Show of 1921" is now in its tenth week at the Woods New Apollo Theatre.

"Up In the Clouds" at the Garrick Theatre has had a successful fortnight's engagement and continues to play to good business.

STANTON THEATER CLOSES

PHILADELPHIA, July 23.—The Stanton Theatre, one of the most popular motion picture houses in this city, closed for the season tonight, and will remain closed until September 3, when it will reopen. This is the first time that the house has been closed for any time except a Sunday, since it opened. It was originally known under the name of the Stanley.

While the house is dark, it will be completely redecorated, and several innovations installed.

NEW CO. GETS THE CURRAN

SAN FRANCISCO, July 25.—The newly formed Pacific Theatre and Realty Company, of which Herbert Harris is president and general manager, will take possession of the Curran Theatre on September 1. The house will play Shubert attractions for two years. The first show played will be "East is West" with Fay Bainter.

A. E. A. NOT ASKED TO TAKE PART IN WEST COAST FILM STRIKE

**Frank Gillmore, Executive Secretary, Denies Report That He
Had Refused to Call Out Picture Actors—Says
Mechanics Are Not Seeking Actors' Aid**

Frank Gillmore, executive secretary of the Actors' Equity Association, flatly denied on Monday that he had refused to call out the motion picture actors belonging to the Los Angeles branch of the organization, as was reported last week, in support of the striking studio employees in California.

Mr. Gillmore returned to New York in the latter part of last week after a three weeks' stay in California on business connected with the A. E. A.

It was reported last week that Gillmore had stated that the \$1,000 a week actors could not be expected to walk out in sympathy with the men who were earning wages of \$7 a day. He denied that he had made any such statement and said that he had never been asked to call out the Equity motion picture actors.

Mr. Gillmore said that the only conversation he had had with the Los Angeles labor unions was with reference to the Actors' Equity Association joining the Los Angeles Labor Council.

"Although we belong to the New York State Federation of Labor and the Chicago Labor Council, I do not think it advisable to join all the various labor councils in the cities throughout the country as the A. E. A. can not afford it," stated Mr. Gillmore. "It costs a lot of money to become affiliated with labor councils, and I am striving to conserve the organization's money as much as possible. The Los Angeles unions asked me if we cared to join, but no mention was made about any action in case of a strike, which at the time of our conversation was not in force."

BIG R. R. RATES FOR CIRCUSES

WASHINGTON, July 25.—The present railroad rates for the transportation of circuses and carnivals were held to be within the limits of the Transportation Act by Harris Fleming, Federal examiner, in a report made to the Interstate Commerce Commission last week.

Before the railroads were put under Federal control the rates for circuses and carnivals were \$3 per train mile, while now they are from \$6.75 to \$8.10.

The representatives of the traveling shows declare that the circuses and carnivals cannot exist if they must continue to pay these present high rates for transportation.

Managers of touring legitimate attractions of the special production type are also greatly interested in the lowering of the railroad rates, as they claim that they cannot make their business profitable under present conditions.

It is probable that a concerted movement will be started by all amusement managers towards the obtaining of Federal relief in the form of special rates.

BLANEY TO OPEN SIX STOCK COS.

Victor Sutherland and Annie Hamilton have been re-engaged by the Blaney Stock Company to play the leading roles for the company at the Yorkville. The rest of the company will also be seen with the house again the coming season.

All the Blaney houses will open on either August 20th or September 5th. These now includes the Yorkville in New York, the Prospect in the Bronx, the Gotham in Brooklyn, the Steinway in Astoria, the Orpheum in Newark, and the Nesbit in Wilkes Barre. Prices at the Blaney house will remain the same as last season, ranging from twenty-five cents to a dollar.

PERCY STOCK COMPANY CLOSES

Decatur, Ill., July 22.—The Jack Percy Stock Company closed their season at Kinney, Ill., on July 16th. Owing to poor business, it has been decided not to take the show out again.

"The International Alliance of Stage Employees and the other organizations of studio mechanics do not expect the Actors' Equity Association to go out on strike with them, as they feel sure that they can win their fight without us," said Gillmore.

The motion picture studio mechanics' strike, which started in the Goldwyn studios over the 12½ per cent. cut in wages put in effect by Samuel Goldwyn, president of the Goldwyn Pictures Corporation, has spread to practically every picture studio around Los Angeles, and is fast closing all the studios.

The Actors' Equity Association officials are said to be in perfect co-ordination with the various labor unions whose work enters into the theatrical field on all subjects.

Last week, it is reported, meetings were held by Equity officials with leaders of the International Alliance of Stage Employees and the American Federation of Teamsters. It is believed that tentative plans were made at this conference about the attitude of these unions in the event of any serious fight with the theatrical managers over the open shop question this coming season.

Although it is generally believed that the stage hands and teamsters will aid the Equity in case of any fight, the Equity will not actually have to walk out in support of these two bodies, as the very nature of the stage hands' and teamsters' work would keep the actors from working in case of a strike.

DRUMMER BOY IN COURT

Bernard Rich, a three-year-old drummer boy, billed on the Stage as "Traps" in the act Rogers, Bennet and Traps, which played the American recently, was, together with his parents, haled into Washington Heights Court last week.

The complaint was made by W. J. Moore, special agent for the S. P. C. C., who testified that the child was appearing without a permit.

Mr. and Mrs. Rich were held for Special Sessions in \$300 bail each.

SPECULATING OVER "WIDOW" LEAD

There is still considerable speculation as to who is to sing the role of Sonia in Savage's forthcoming production of the "Merry Widow."

Negotiations are under way with Tessa Kosta and Lydia Lypiova of the Chicago Opera Company.

It is understood that the role was offered to both Eleanor Painter and Elsie Adler, but they have both signed with other attractions.

NEW PLAY FOR WALTER SCANLAN

Rehearsals have been started of "Irish Eyes," under the direction of the author, E. E. Rose. Walter Scanlan will star in the piece, this being his second season in the Irish singing field under the management of George M. Gatts. The play is expected to open at the Plymouth Theatre, Boston, August 15.

POLI STOCK BUSINESS GOOD

James Thatcher, general manager of the Poli stock houses, returned recently from a trip of inspection and reported very fair business along the line. The company at Hartford did business amounting to \$6,687 for the week before last with DeWitt Newing's "The Love of Su Shong."

CORT PLAY HAS NEW NAME

"Neighbors," the John Cort play, which was tried out of town several weeks ago, will be known as "The Checkbook" when it opens in New York.

SALE CONFIRMATION HELD UP

The application of the United States Motion Picture Corporation for official confirmation of the sale of the assets of the defunct United States Photoplay Corporation's assets, including the unfinished picture "Determination," to them for \$20,000, was held up in the Chancery Court in Jersey City on Monday by the objection raised by Dr. George L. Carder, of Cumberland, Md., vice-president and stockholder in the bankrupt firm, to the confirmation of the sale, who alleged that it was fraudulent and contrary to the interests of the stockholders.

The United States Motion Picture Corporation, which recently announced the completion of "Determination," also asked that the \$20,000 received by the sale of the bankrupt firm's assets be allowed to be distributed to the general creditors of the old firm. Vice-Chancellor Griffin adjourned the confirmation of the sale upon the motion of Dr. Carder's attorney, Lyman Hess, of the firm of Hess & Kahn, until Wednesday, giving Mr. Hess the right to obtain an accounting of the \$20,000 received by the sale of the U. S. Photoplay Corporation's assets.

Clifford F. Wakeman, receiver for the United States Photoplay Corporation, who was the treasurer of it, and who is the vice-president of the United States Motion Picture Corporation, sold the unfinished picture and approximately \$11,000 worth of studio supplies and lighting apparatus and also \$900 bank deposit, to the present owners of "Determination" for \$20,000 a few months ago, shortly after the company went bankrupt following the disappearance of its former president, Captain Frederick K. Stoll, who was later located but who never returned to New York.

The United States Photoplay Corporation raised approximately \$600,000 by a stock-selling campaign conducted mainly in Maryland, Western Pennsylvania and Eastern Pennsylvania and Eastern Ohio. When it became insolvent only \$900 was left in the treasury.

The reorganized company which purchased the unfinished picture and other assets for \$20,000, and which incorporated under the name of the United States Motion Picture Corporation, raised \$120,000 to complete the picture by assessing the stockholders of the defunct company twenty-five per cent. of their stockholdings. To those who paid this additional amount new stock in the new corporation was issued for the amount they had invested in the old. These facts became known at the hearing held in Jersey City on Monday.

The United States Motion Picture Corporation, at the hearing on Monday, claimed that they had spent this \$120,000 upon the completion of the picture "Determination," which, together with the original \$600,000 spent brings the total cost up to \$720,000.

BEN ATWELL SUES OPERA CO.

Ben H. Atwell, well known press agent, and formerly New York agent for the Chicago Opera Association, began an action against that organization in the Supreme Court last week for \$6,000. Atwell alleges that he was wrongfully discharged by the Chicago Opera Company on March 1st, 1920, and that he was engaged at the salary of \$12,000 a year.

MADLINE DE PAGE ENGAGED

The engagement of Miss Elsa Madeline Behlow, known on the stage as Madeline De Page, to Herman E. Trautner, has caused considerable stir in San Francisco vaudeville circles. Miss Behlow has cancelled all her booking after September 1.

ADAIR ENGAGED FOR "TARZAN"

Ronald Adair, an English actor, has been engaged by cable by George Broadhurst to play the name part in "Tarzan of the Apes," which will be the opening attraction at the Broadhurst.

HOWARD HALL ILL

Howard Hall, who has been playing in the vaudeville version of Thomas Dixon's "The Man of the People," is seriously ill at his home in Long Beach, California.

"KIKI" SCORES SENSATIONAL HIT

ATLANTIC CITY, July 25.—Undoubtedly the most enthusiastic first night ever witnessed on a local stage was the premiere of "Kiki" at the Apollo last evening. Honors at the close of the second act were shared by David Belasco and his star, Miss Lenore Ulric, both of whom were called upon for individual speeches after rousing applause such as cannot be recalled on any past local occasion.

The evening was chiefly remarkable for the painstaking variety of character produced by Miss Ulric in depicting a most distressingly vacillating young woman. "Kiki" as a personage is much more interesting than "Kiki" as a play, though it must be admitted that the play lost in value on its opening performance by running some fifty minutes longer than psychology has proven the endurance of an audience to exist.

"Kiki" is one of those characters Mr. Belasco seems to have a fondness for, a person who evolves from some mediocre phase of life and without accountability of proper proportion gets thoroughly set, among folk of vastly greater education and position. She comes from the rejected of the chorus to be a big factor in the life of the great musical comedy manager, replacing his affection for his divorced wife.

Why a tomboy can do these things remains a mystery, even after seeing the play, for in this tale, "Kiki" just goes ahead and does things without rhyme or reason. In a footnote of some length, Mr. Belasco admits that this queer creature puzzled even him, the adapter.

It is in Paris that the action occurs and especially in the first scene the atmosphere is maintained very well despite the Anglo-Saxon text, but in the two later scenes you quite forget you are in France to any extent, save for the necessity of distant field for such characters.

Miss Ulric makes "Kiki" particularly a mystery, one that you rather wonder about afterward. She makes you wonder if she really comprehends just what kind of a wild thing Kiki is, or whether she just plays on and on, doing each scene for its delightful breadth and sweep of artistry.

Here is a part to tempt any young player with ambition and skill and technique and the fire of real life. All of these and more Miss Ulric possessed last evening, unfolding them bit by bit as though each mood of this heterogeneous bundle of humanity called Kiki were some surprise package awaiting its recipient.

Sometimes Kiki is a child, romping with the energy of a twelve year old, again she is the most colossal liar of all stage characters. Sometimes her tears move to compassion and sympathy, to be overwhelmed by a rage of temper disastrous to humans as well as furniture. There is depth of devotion in Kiki, smothered by stubborn spirits that seem to have no purpose, she is a young girl, growing old with understanding at a rapid pace and learning with it love, devotion and submission. Such is this most remarkable of stage people to be seen on Broadway this coming season.

Associated with Miss Ulric are Sam Hardy, Max Figman, Thomas Findlay, Sidney Toler, and Arline Fredericks.

SQUIRES IN "GIRLS IN BLUE" SHOW

After fifteen actors had been tried for the part of Robert Barker, now being played in "Two Little Girls in Blue" at the George M. Cohan Theatre by Oscar Shaw, Leslie Morosco placed Jack Squires formerly of "The Girl and the Spotlight" and the "Fanchon Marco Revue."

Squires has been given a contract and opens in two weeks; Shaw goes with one of the new Dillingham productions.

MARGIE COATES DIVORCED

Margie Coates, who was with "Hits and Bits" last season, was recently granted a divorce from Frank Stillwell in the Chicago courts.

MOSCONI IN HOSPITAL

Charles Mosconi, of the Mosconi dancing act, is in the hospital recovering from an operation for the removal of his tonsils.

NINETEEN SHOWS COMPETE FOR BROADWAY'S SUMMER BUSINESS

"Follies" and "Sally" Lead the List, with Several Others Doing Well—Two Openings Start the New Season Which Looks Promising

This week, which marks the early arrival of the new season with two openings and one reopening, is remarkable in the light of the fact that it has nineteen legitimate offerings, including these three shows, although this Summer is generally regarded as the first in the drop back to pre-war conditions, when a mere handful of shows was enough for Broadway.

The opening of "The Skylark" on Monday night at the Belmont Theatre and the opening of "The Teaser" at the Playhouse on Wednesday herald the arrival of the new season. The reopening of the Selwyns' and Lew Fields' "Snapshots of 1921," minus Nora Bayes, one of its triumvirate of stars, on the bill when it closed two weeks ago at the Selwyn Theatre, also augurs well for the confidence of its producers in the present business potentialities.

The perennial box-office leader, the Ziegfeld "Follies," is topping all the other attractions, drawing around \$30,000 last week. The \$5 top set by Ziegfeld to balance the loss in seating capacity suffered by putting the show on at the Globe instead of its usual habitat at the New Amsterdam Theatre is so far meeting with success, the public's desire to see this criterion of musical revues evidently being paramount to the desire to pay less money for theatre tickets.

Ziegfeld is fortunate in having two winners this year, his "Sally" at the New Amsterdam running the "Follies" a close second, getting \$28,000 last week. This show looks good for entrance in the record-breakers' classification.

At the Liberty, George White's "Scandals of 1921" qualified for third place in the box-office handicap, drawing over \$19,000 on the week.

Among the non-musical shows Frank Craven's play, "The First Year," at the Little Theatre, proved the biggest drawing card of the week, taking in about \$10,000. This show, the second of John Golden's winners, is unquestionably of the first water as far as its ability to keep going for a long time among the headliners.

"Lightnin'," which needs no introduc-

tion, took in around \$9,000 last week at the Gaiety, running about neck-and-neck with Wagenhals & Kemper's "The Bat" at the Morosco Theatre.

"Lilliom," the Theatre Guild's most recent sensational hit, attracted about \$8,500 to the box-office last week, thus keeping up its standing. Although this figure is a bit lower than it has been getting in former weeks at the Fulton.

The Theatre Guild's other long-run show, "Mr. Pim Passes By," at the Garrick Theatre, is due to give way soon to the first of the Guild's new productions for the new season, but is still doing a profitable business.

The two big Shubert productions, "The Last Waltz," at the Century, and "The Whirl of New York," at the Winter Garden, are just about meeting expenses, although the amounts that they drew last week would mean exceptionally good business for the average musical show.

"The Green Goddess" is doing a profitable business at the Booth, last week's receipts being around \$8,000. "The Two Little Girls in Blue," the Erlanger musical show at the Geo. M. Cohan's Theatre, hit around \$10,000 last week, which is fairly good.

"Nice People," the Sam H. Harris hit at the Klaw Theatre, drew around \$6,800 last week, which is a little lower than it has been going previous weeks.

"The Broadway Whirl" at the Times Square Theatre, and "Just Married" at the Shubert, are just about getting along with the aid of the cut-rate brokers, the latter getting only about \$4,000 last week, but keeping on by reason of the salary cut taken recently by cast. This show should by all reasons pick up business if it can keep up for a few weeks.

"Shuffle Along," the all-colored musical show up at the 63rd Street Music Hall, which has proved the surprise of the year, is making money, getting about \$5,500 last week. A special midnight show is given on Wednesdays. This is helping the week's gross considerably.

Given a spell of cool weather the majority of the Broadway shows would unquestionably do well financially.

ACTOR LEASES THEATER

OGDENSBURG, N. Y., July 21.—Charles D. Ingram of this city is the new manager of the city opera house, having submitted the highest bid to the town hall commissioners. Mr. Ingram is required to furnish a bond double in amount of the money involved in the lease, which he will sign within the next ten days. He will assume charge of the opera house at that time.

Charles Ingram was once a professional, having appeared with the "Madame Sherry" and "Top o' the World" companies. He is well known as a tenor singer and parody writer of the North Country. He gave up the show business at the time of his father's death and has since appeared in amateur performances in Ogdensburg.

WINS ILLUSION DECISION

A decision regarding the illusion, "Cutting a Lady in Half," concerning which there has been more than considerable argument between the Great Leon and Horace Goldin, has been rendered by the V. M. P. A. in favor of Horace Goldin, who will be the only magician allowed to perform the trick in the houses controlled by the association.

ITALIAN REP. AT THE BOWERY

Antonio Ferrara is bringing to this country the famous Italian actor, Giovanni De Grasso, and an Italian company to play a season of Italian repertoire at the Bowery Theatre, beginning September 3.

SHUBERTS GET THE ACADEMY

BALTIMORE, Md., July 25.—The Shuberts, through Sydney Miller Heiman, secretary of Sam & Lee Shubert, Inc., purchased last week the Klaw & Erlanger lease on the Academy of Music which has still two years to run, for \$25,000.

The Academy of Music was bought by the Shuberts several months ago, subject to the two-year K. & E. lease. Marc Klaw, who is the remaining partner of the old K. & E. combine, has obtained control of Ford's Opera House and will open the season there with his productions.

TO DO "RAGGED EDGE"

"The Ragged Edge," a new dramatic play in four acts by H. Grattan Donnelly, author of "Darkest Russia," will be produced early in the fall by Norris & Gallo. The cast is now being selected and the play will go into rehearsal in a few weeks under the direction of the author.

"The Ragged Edge" tells the story of a pampered society debutante who marries a struggling artist and, realizing too late her inability to withstand poverty, is about to elope with a former admirer when a girl chum of school days rescues.

"JANE CLEGG" FOR BLACKSTONE

Lester Alden, director of the Chicago Theatre Guild, who sailed on the Aquitania for England, before leaving made final arrangements for the Guild's presentation of St. John Ervine's drama, "Jane Clegg," at the Blackstone Theatre.

"GERTIE'S GARTER" COMING IN

ATLANTIC CITY, July 25.—"Getting Gertie's Garter," making its second appearance here yesterday at the Woods, this time preparatory to going into the Republic in New York, scored heavily and gathered a volume of laughter and applause that indicate the audience's reception of this, the most daring and gayest of the bedroom farces.

The performance was especially notable for the work done by Dorothy Mackaye and Lorin Baker in the parts of Pattie Wallick and Billy Felton, respectively. Their parts were not marked with the risque note that runs through the play as a whole, and the other parts, yet they, and Walter Jones, in the role of the butler, were responsible for the situations and the lines that brought the greatest amount of laughter. Walter Jones also played his part of the butler with rare verve and ability, so that his performance, and those of the other two already mentioned, stand out markedly from those of the others in the cast.

Hazel Dawn, playing the part of the unfortunate Gertie, presented a pleasing character, but her work was greatly overshadowed by the characterizations of her three comrades mentioned in the preceding paragraph.

There have been few changes in either the cast or the script since it was first launched after the rewriting by Avery Hopwood. It was first tried out in stock and afterwards played in Brooklyn, Boston, Chicago and points between, and roundly panned wherever it played. Originally written by Wilson Collison with the title "Up in the Haymow," it was taken in hand by Avery Hopwood, who saw its possibilities and rewrote it into the piece which was presented yesterday at the Woods. Its title has been changed several times, but the one with which it is coming into New York aptly describes the piece.

"Getting Gertie's Garter" is woven around the travels of a bejewelled garter which Gertie had been given by a young man shortly before the action in the play takes place. The garter is set with a miniature photo of the donor and, as he has married since its donation and she is about to take the same step, each is extremely anxious that the garter return to the original owner. Its travels from one person to another while this is being accomplished create the daring situations which furnish the comedy in the play.

Others in the cast are Eleanor Dawn, Donald McDonald, Adele Rowland and Louis Kimball.

CAMDEN THEATER CLOSES

PARKERSBURG, W. Va., July 25.—The Camden Theatre will be closed for the next few weeks for extensive alterations and improvements, which will place it in a class with the leading theatres of the State. The theatre is to be given a general overhauling and will be completely renovated to reopen in the Fall with a program of legitimate attractions.

The seating facilities of the theatre are to be entirely replaced with new and expensive seats, manufactured by the American Seating Company. The seats are tapestry, fully upholstered with spring cushions, of the same type used by the largest theatres in the country. The main floors will be newly carpeted and improvements of an extensive nature will be made in the lighting system and interior of the theatre.

Beginning the season after the alterations, the first attraction will be "Smiling Through," with Miss Jane Cowl, and the original company, which the management has secured for a one-night stand on its way from New York to Chicago. Other attractions will be "Robin Hood," "The Passing Show," "Take It From Me," "The Greenwich Village Follies," "The Bat," "Three Wise Fools," "Harry Lauder," "Listen to Me," "Ladies' Night," "Kissing Time," "Chu Chin Chow" and "Abraham Lincoln."

REDUCES MOVIE HOUSE PRICES

BALTIMORE, July 23.—J. Louis Rome, under whose management are the Capitol, Apollo and Broadway Theatres here, has reduced the prices of admission to these houses.

GETS COURT ORDER FOR TWINS

CHICAGO, Ill., July 25.—Mrs. Dorothy Stewart, former vaudeville dancer, who has charged her parents-in-law spoiled her romance which began when their son was a student at Northwestern University, today has been given temporary custody of her twin baby girls.

Judge Fisher in giving the actress the children, at the hearing of the young woman's plea for temporary alimony in her suit for separate maintenance filed against Dr. Donald B. Stewart, of Anna, Ill., said that he did so because of their extreme youth.

Mrs. Stewart has three actions in court, the suit for separate maintenance, a suit for \$25,000 against Dr. and Mrs. James C. Stewart, charging alienation of affections of their son, and a petition for habeas corpus for the possession of the children, 14 months old.

Mrs. Stewart was known on the vaudeville stage as one of the MacKenzie Sisters, dancers. She and her sister were married to Stewart and L. E. Sexton at a double wedding. Mrs. Stewart alleges that her husband's parents threatened to put her into an insane asylum as a means of "making her be good."

Bernard Cossman, attorney for Mrs. Stewart, obtained a settlement of \$35 per week temporary alimony and \$250 solicitor's fees. Mrs. Stewart is living with her mother at No. 3415 Franklin Avenue.

"LOVE BIRDS" FUTURE UNCERTAIN

Whether "Love Birds," the Wilner & Romberg musical show, will take to the road this season with Pat Rooney heading the cast is still a matter of speculation along Broadway, as the innumerable creditors of the producers have as yet not decided to allow their claims to wait until the show goes on tour and earns some money.

To make matters still more perplexing it is not definitely known if Rooney will go out with the show. Rooney notified Wilner and Romberg that he considered his contract with them for this season rescinded as he was owed over \$5,000 shortly after the show closed in June at the Apollo Theatre. It was later reported, however, that the differences between himself and the producers had been patched up. Now it is learned on good authority that Rooney does not intend to go out with the show.

Efforts have been made by several producers to acquire the "Love Birds" show from Wilner-Romberg, obligating themselves to pay all the debts of the show, but their offers have been turned down.

\$1,000,000 FOR LA SALLE PROPERTY

CHICAGO, July 25.—The ground upon which the La Salle Theatre stands was purchased by S. W. Strauss and Company for one million dollars last week.

David Stinton bought the La Salle Theatre site in 1862 for \$12,500. His daughter, Anna Stinton Taft, wife of Charles P. Taft, half brother to W. H. Taft, ex-president of the United States and now Chief Justice, inherited it.

On the site and property adjoining at the northwest corner of Clark and Madison Streets, a \$6,000,000 bank, office and theatre building will be erected.

CIRCUS GETS BIG BUSINESS

ELGIN, Ill., July 19.—The Sells-Floto circus played to capacity houses at both performances today, these being its opening performances. The town had not had a regular circus for three years and the populace was show hungry.

The circus had met with a blowdown at Gary, Ind., on Monday evening about six o'clock, the big top having been torn to pieces. However, a new top was obtained in time for the circus to open.

FILM ACTRESS DIVORCED

SAN FRANCISCO, July 25.—Mrs. Bessie Taylor Price, motion picture actress, has been divorced from William E. Price, or Swigart, of Santa Barbara. She testified that he told her he was the son of E. V. Price, wealthy clothing manufacturer. Soon after the marriage, she says that she discovered he was Price's step-son and not wealthy.

LOCAL MUSICAL UNION ASKS FOR RE-INSTATEMENT IN FEDERATION

Special Committee Appointed to Appeal to Federation President But Many Members Declare They Do Not Need National Organization

The standing of the local musicians' union, the Musical Mutual Protective Union, with regard to its recent suspension from membership in the American Federation of Musicians, which is the national body, is as yet not clearly defined so far as the suspension affects the position of the local musicians in the obtaining of theatrical or other engagements.

At the weekly meeting held by the M. M. P. U. at its headquarters in East Eighty-sixth Street last week, to hear the report of the committee conferring with the theatrical managers about the terms of next season's contracts, a special committee was elected to make an appeal to the American Federation of Musicians for reinstatement.

Joseph N. Weber, president of the American Federation of Musicians, said on Monday that, although this special committee had not called upon him in person, he had received a written statement from them in which they asked to be re-established as the New York local of the Federation. Mr. Weber stated that he would present this appeal to the National Executive Committee for action. As the members of the National Executive Committee are scattered all over the country, President Weber was asked if a special meeting would be called for this purpose. He replied that he would probably present the local union's appeal to the various members of the executive committee through corresponding with them, or if necessary he might call a special meeting.

While the attitude of the rank and file of the local union is for a reconciliation with the parent body, if such is possible, the present officials of the M. M. P. U. express their confidence in their ability to get along without Weber.

On the bulletin board at the M. M. P. U. headquarters on East Eighty-sixth Street

is a notice to the effect that "any member of the union who joins or in any way aids in the forming of a union opposing the M. M. P. U. will be immediately suspended." This notice is signed by the local's secretary, Henry V. Donnelly.

Technically, the members of the suspended musicians' union are "outlaws," as by their being ousted from the American Federation of Musicians they are also no longer members of the American Federation of Labor. In New York, however, these "outlaw" musicians are working in theatres right along with union stage hands and other union employees. No attempt has as yet been made to forbid the other union employees from working with these "outlaw" musicians, nor has the American Federation of Musicians tried to have these local musicians ousted from their positions by notifying the theatre managers that they are not union men. This is in effect an "open shop" condition, against which the unions have at all times presented a united front. The theatre managers are singularly pleased with this situation, and are eagerly awaiting any further manifestation of internal union disorders.

The local musicians and the American Federation of Musicians, personified by President Weber, appear to be playing a waiting game, in the opinion of interested persons, each waiting for the other side to "start something."

President Weber, when interviewed on Monday, said that he was in no way personally mixed in the present dispute, but was simply carrying out the orders of the National Executive Committee.

"Personally I am not entering into the matter in any way," said Weber. "The National Executive Board is the deciding tribunal, and any terms upon which the suspended union may re-enter the Federation must come from it."

PARK THEATRE CHANGES HANDS

ATLANTIC CITY, July 23.—The Park Motion Picture Theatre, at Ohio and Atlantic avenues, has been taken over by three new owners, comprising Rice G. Garland, formerly a Philadelphia newspaper man, but now clerk of the Municipal Court in the Quaker City; Harry A. Marshall, prominent shore real estate operator and builder, and Prof. Edward E. Tar, until recently a member of the teaching staff of the Staunton Military Academy. He will be the manager.

Many improvements are planned at the Park, which has a seating capacity of 800, and is of fireproof construction. Among the improvements is an escalator, which will run from the ground floor to the gallery. The management plans to make the balcony the most attractive part of the house by installing de luxe boxes and chairs. The consideration for the transfer of the property to its new owners is said to have been \$100,000.

"THAT GIRL PATSY" SCORES

SPRINGFIELD, Mass., July 25.—The attraction to be offered this week by the Poli Players is a four-act comedy called, "That Girl Patsy," by Sumner Nichols, with Dorothy Shoemaker in the title role. The play was originally produced during the past winter by a stock company in Philadelphia.

The story tells of the life of a young girl from the slums of New York, who possesses a remarkably keen wit, and ability as a mimic. At an amateur performance in the settlement house, she attracts the attention of a wealthy woman and her son, who decide to adopt her. The villain of the play is a man who attempts to ruin the daughter of Patsy's benefactress, and the thrill is given in the manner in which Patsy outwits him and makes the "live happily ever after" finish to the play.

SHUBERTS ALLOWED TO BUILD

The Board of Appeals has granted to Lee and J. J. Shubert the application to build a theatre on the entire site of the old Central Park Riding Academy property, at Seventh Avenue and Fifty-ninth Street. Part of the property, which forms an "L" near the corner, fronting on both Central Park South and Fifty-ninth Street and Seventh Avenue, was restricted against business uses, and the Shuberts last November applied to the building body for permission to use the entire site. At that time the board denied the application. Apparently the Shuberts went ahead and built the theatre, despite the rejection of their application, and trusting to luck, for the structure is almost finished, and will open in the Fall.

FOX OUT OF WOODS SHOW

Harry Fox, the vaudeville performer, who was to be featured with Bert Williams in the new Al. H. Woods' show, "The Pink Slip," is out of the cast after a week's rehearsals.

Beatrice Curtis, who during the past year has been appearing with Fox in vaudeville and was cast for a part in the show, also left the cast.

Fox is said to have asked for a rewriting of his part and also the introduction of several songs and this caused the split. Bobby Watson, last season with "Irene," goes into the cast and will play the Fox part.

LILLIAN DAWN MARRIES

CINCINNATI, July 25.—Lillian Dawn, of the Selwyn show "Snapshots of 1921," arrived here on Saturday with her husband, Cliff Robinson, a well-known jockey, whom she married on Thursday in Queens, N. Y. The couple is visiting the home of the bride's parents, Mr. and Mrs. D. S. Davidson, of this city.

MARCUS CAST CLAIMS UNDECIDED

The arbitration of the claims of the majority of the members of the "Marcus Show of 1921" for pay for twenty-one extra performances on the season just closed took place last week before Abe Levy, of Sam H. Harris' office, who acted as umpire, but no decision was given pending the filing of an affidavit by Abe Marcus, the owner of the show, regarding an important point in the dispute.

Harry J. Lane, of the Actors' Equity Association, who represented the performers in the "Marcus Show," asserted at the hearing held before Mr. Levy that Marcus used the Equity contracts for stock companies, which he had no right to do. Marcus, who was represented by Nat Phillips, claimed that he was given the right to use these stock contracts by an official in the Chicago Equity offices. He said that he was allowed to use the contract because he had played two weeks in one town.

Mr. Levy allowed the Equity claims against Marcus for the payment of four of the chorus girls for two shows given in Toledo, Ohio. Marcus asserted that he had offered the members of the company eight-performance contracts in place of the stock contracts, which call for nine and ten performances a week, providing they would take a cut in salary, but was refused.

Mr. Levy ruled that Marcus should furnish an affidavit swearing to the veracity of this statement. As soon as this affidavit is furnished Mr. Levy's decision will be forthcoming.

Marcus is now rehearsing his new show in New York and expects to leave for Fort Wayne, Indiana, on Sunday to finish his rehearsing preparatory to the opening of his season there on August 6. Marcus is carrying eighty-two people in his new show, all non-Equity.

During rehearsals last week Marcus notified the assembled members of his company that he would not issue Equity contracts. He said that if any of them were not satisfied with this they could close then. Twelve of the chorus girls, who were Equity members, declined to work on these conditions, and walked out.

EDITOR AND ACTRESS ELOPE

GREENWICH, Conn., July 25.—Miss Ima Zetterstrand, an actress, eloped last Thursday, it has just become known, with Charles Alexander Sperry, a well known Connecticut editor. The two were married at Port Chester, N. Y., by the Rev. William R. McDermott, pastor of the Summerfield Methodist Church.

Miss Zetterstrand recently made her debut on the professional stage. Mr. Sperry was formerly with the Bridgeport Herald, but has for some time been managing editor of the Evening Star here.

KNICKERBOCKER STOCK CLOSES

SYRACUSE, N. Y., July 25.—The Knickerbocker Players closed their stock season at the Empire Theatre last Saturday night. The company has been playing here for the last seventeen weeks.

Howard Rumsey, manager of the company, and lessee of the Empire Theatre, stated that he would hold his lease on the house and open it under his personal management on September 4th. He has not decided what the house's policy will be for the next season.

RITZ PRODUCING CO. FORMED

Henry Fink, Ed. Hutchinson, formerly general manager of Gus Hill shows, and Joseph Mann have formed a new company called the Ritz Producing Company, with offices at No. 1658 Broadway.

They have completed a circuit of fifteen hotels and resorts and an equal number of revues will play the circuit for a period of four weeks each.

KLAW BRINGING OVER FOUR STARS

Marc Klaw, who is now in London, has arranged for the appearance in this country the coming season of four English star actresses, each one to star in an English play that has already been successfully produced in England. In each case the English star will be supported by an all-American cast.

WEBER JOINS T. M. A.

Joe Weber, the producer, last week became a member of the Touring Managers' Association. Weber was formerly a member of the Producing Managers' Association, composed of large New York producers of his general standing, but resigned from that body last Spring. He now becomes practically the only New York producer in the T. M. A.

Weber's joining the T. M. A. brings up an interesting question as to his standing with relation to the Actors' Equity Association's new Equity Shop principle for managers other than those belonging to the Producing Managers' Association.

Weber's musical show, "Honeydew," which is the only production he has definitely announced for this coming season, will go on tour late in September. The "Honeydew" cast is practically intact for the next season, the performers being under contract with Weber under a run-of-the-play contract, made before the Equity Shop policy was announced, which gives Weber their services under a special clause for the coming season and for the following year, providing the show goes out.

As Equity has announced that it will respect all contracts signed previous to the inauguration of its new policy, it follows that Weber will be allowed to engage his chorus and the several new principals without signing them under the Equity Shop contracts. The A. E. A., however, has not as yet expressed itself upon this point, and probably will not do so until "Honeydew" goes into rehearsal for the new season.

FRIARS SHOW CLOSES

The All Star Jamboree, the Friars' co-operative show, in which fifty members of the Friars' Club appeared, closed at the Cort Theatre on Saturday night after an engagement of a week and a half. Prior to coming into the Cort the show played a number of near by seashore resorts and made a little money all of which was lost at the Cort.

The intense heat of the week added to the fact that the finances of the co-operative show were not in a condition which would allow a big advertising campaign hurt the show's business badly and the receipts amounted to but a little over \$3,000 for the last week. The house share combined with the expenses of the union orchestra ate up all the profits and left none to be divided among the players.

The co-operative show at least did some good for the players as a number were signed for next season during its engagement at the Cort.

The show was witnessed by practically all the managers and was pronounced a fine entertainment even though it failed to draw the expected business. Even the actors, some of whom insisted that they be granted the usual professional courtesies even though the show was a co-operative one, said it was good.

There is in the treasury of the company a small surplus and when the few outstanding bills are paid little if anything will remain for the players.

NO FIGHT FILMS FOR TORONTO

TORONTO, July 14.—The films showing the Dempsey-Carpentier fight have arrived in this city, but have not been passed by the Board of Censors. As it is not likely that the Board of Censors will approve the pictures, no public exhibition of them can be made.

A member of the Ontario Board of Censors said that it has been the practice to bar fight pictures and that he did not think an exception should be made in the present instance. He added, however, that the board could not stop the private showing of the pictures.

TO DO "BEAUTIFUL VIRGINIA"

In addition to "Nobody's Money" by Henry Le Baron, which will open at the Longacre August 17th, L. Lawrence Weber will produce next season "Beautiful Virginia," a play of Peruvian-Aztec life by Harry Durant, and, in collaboration with John Golden, a new play by Montague Glass, in which Bobby North will be featured.

VAUDEVILLE

OPENING DATES ON ORPHEUM ANNOUNCED

DENVER HOUSE IS FIRST

The re-openings of the Orpheum Circuit houses will be started on August 9th, when the Orpheum in Denver will start the fall season, with a bill headed by Tempest and Sunshine. Howard Hall was originally scheduled to headline the bill but owing to illness on the coast, has postponed several weeks of his route. Lincoln, Nebraska, will be the next house to open, with the same bill, starting the following week.

Winnipeg will be opened on August 15th, with Bushman and Bayne heading the bill. They will also headline the opening bills of Edmonton and Calgary on August 22nd, and through Vancouver, down into San Francisco, opening the last named on August 29th, and Seattle on September 4th.

Omaha will be opened by Blossom Seeley on August 21st, and Miss Seeley will also open the Orpheum in Kansas City on August 28th, making it her third consecutive season to open that house. Tom Wise will split headline honors with Bronson and Baldwin on the opening bill of Salt Lake City, August 28th.

St. Paul will be opened August 21st, with Helen Keller topping the show. Minneapolis will start its season on August 21st, with Aileen Stanley and Felix Adler splitting top billing. Duluth will be opened with Carlyle Blackwell heading on August 21st.

Other houses where opening dates have been set, but the bills not announced as yet, are Portland, Ore., September 11th, St. Louis, August 29th; Memphis, September 5th, and New Orleans on September 12th.

REGAY ACT FOR ORPHEUM

"Terpsichore Meets Syncopation," the act featuring Pearl Regay, assisted by Roy Sheldon and the Rialto Versatile Five, closed the week of July 11 at Henderson's Coney Island, after a run of nine months playing all the Eastern Keith theatres. After a short vacation, they are to open on the Orpheum Circuit on August 7 for a forty weeks' run.

CRANE OPENS IN FRISCO

SAN FRANCISCO, July 25.—William H. Crane and company will open here August 21, in "Summer and Spring," by George Ade, on the Orpheum Circuit.

Crane's bookings take him to the Majestic, in Chicago, November 16, after which he plays St. Louis, and returns to Chicago, then playing east. The act is under the direction of Bill Lykens, of the Keith office.

LEWIS BACK FROM VACATION

Manager Lewis, of Keith's Eighty-first Street Theatre, is back on the job again after a two weeks' vacation in the mountains up state. Plus a coat of tan and added energy, Mr. Lewis will continue to kick for good bills at the theatre where he holds forth.

ADLER GETS ORPHEUM ROUTE

Felix Adler, assisted by Frances Ross, has been given a route of fifty-three weeks over the Orpheum circuit, and will open on August 21st, in Minneapolis. He will receive \$650 for the act.

BELLE BAKER CANCELS

ATLANTIC CITY, July 25.—Because of illness Belle Baker was unable to play this week's engagement at the Keith's theatre here. Manager Phillips booked Blossom Seeley into the house to fill the gap.

25 SHOWS A WEEK FOR TANGUAY

SAN FRANCISCO, July 22.—Receipts last week at the Pantages Theatre, where Eva Tanguay was the headliner, reached close to \$15,000, twenty-five shows having been given during the week. This is Eva Tanguay's first appearance in San Francisco on a vaudeville bill and her success was so great that she has been held over for another week, an unusual thing for the Pantages Theatre.

A few years ago she was booked on the Orpheum but reached San Francisco when the Orpheum was closed because of the influenza epidemic. She will not play the Pantages Theatre, Oakland, but will take a rest for the week before opening in the Los Angeles house. She is said to be getting \$2,500 a week under a contract calling for three shows daily and \$250 a performance for extra shows.

Others on the bill with her during the week were Edward Blondell, Phil Latoska, the Gallerini Sisters, and the Czigans Troupe.

"FINNEGAN" FOR VAUDEVILLE

Frank Queen Doyle will recast the musical farce, "Finnegan in Society," for a vaudeville act of twenty minutes, for the coming season. Ed Emerson will play the title role, with four clever principal assistants. He will also exploit Olga Dee, who appeared in New York a year ago in a new vaudeville act, also the Picadilly Minstrels, male and female, seven people.

HARRIS OUT OF LOEW'S

SAN FRANCISCO, July 25.—Herbert A. Harris, assistant booking agent of the Loew Circuit of theatres, has left the San Francisco offices to go into business for himself. He has not stated as yet what particular line of industry he is going into, and is making his headquarters in the Loew offices though he is off the pay roll.

MILLS MANAGING WARWICK

Ben Mills is the new manager of Loew's Warwick Theatre in Brooklyn, having come down from Montreal, Canada, to take the position. Mills was formerly manager of the Loew house in Montreal. J. D. Elms, formerly manager of Loew's Ottawa Theatre, is now directing the Montreal house.

FAHEY LEAVES BROADWAY

William Fahey, manager of B. S. Moss' Broadway Theatre, resigned last week. He left on Monday for the mountains where he will rest and will decide his plans for next season meanwhile. Charles McDonald is acting as manager of the theatre.

BOOKING MORE PARKS

The Wirth Blumenfeld offices in addition to booking Carlton's Park, Baltimore; Happyland, New York; Electric Park, Middletown, N. Y.; Washington Park, Bayonne, N. J., have added the Capital, Hartford, Conn.; Atlantic Beach, Newport, R. I., and the Quebec Exposition Park, Quebec, Ont.

LEVY BUYS SEATTLE AGENCY

SAN FRANCISCO, July 25.—Bert Levy has purchased the Kellie-Burns Booking Agency located at Seattle, and will add it to his present growing business. With the new addition he will be able to give performers four more weeks to their contracts.

SALT LAKE HOUSES CLOSE

SALT LAKE CITY, July 24.—The Orpheum and Casino, vaudeville houses here, have closed for the summer so that the Pantages is the only playhouse, aside from the movies, open here now.

INGLIS GETS ORPHEUM ROUTE

Jack Inglis left New York on Monday for San Francisco, where he will open a tour of the Orpheum Circuit, on July 31, fifty weeks.

LIGHTS' CLUB STARTS ON CRUISE

ROCKAWAY THE FIRST PORT

The Light's Club, of Freeport, Long Island, started their annual cruise on Sunday, July 24, at the Columbia Theatre, Far Rockaway, where they gave a gala performance. The cruise will extend into September, the club playing two dates a week. The next performances have thus far been booked at Bay Shore and Long Beach, the dates being August 2 and August 7, respectively.

The opening date, on Sunday, at the Columbia resulted in capacity business for the house, with over a thousand people being turned away at the door. Over twenty acts appeared among which were the following: Leo Carrillo, Clinton and Rooney, Maurice Diamond, Arthur Deagon, Thomas Dugan, Dooley and Sales, Fenton and Fields, Prescott and Hope Eden, Sammy Lee and Lady Friends, Burt Leighton, Frank Leighton, McKay and Ardine, Victor Moore, McConnell and Simpson, Norwood and Hall, Perez and Marguerite, Russell and Dewitt, Frank Shields, Van and Schenk, Solly Ward and Company, Margaret Young, the Jazz Baby, and Fred Sweeney and Johnny Stanley. N. E. Manwaring, treasurer of the Lights, acted as "Master of Ceremonies."

NEW HOUSES OPEN IN SEPTEMBER

Twenty-four sheets are now in preparation to be posted up all over the Bronx, announcing that the opening of the new B. S. Moss' Franklyn Theatre, at 161st street and Prospect avenue, will be held on September 5th. The same method of advertising is also being started on the opening of the Riviera, in Brooklyn, at St. John's Place, which opens during September.

Both houses will play a split week policy of six vaudeville acts and motion pictures, booked by Danny Simmons. The Franklyn is a duplicate of the Coliseum, seating 3,500, and will have a twenty-five piece orchestra. The Riviera will seat 2,500.

FIRE AT LOEW'S VENDOME

As a result of a fire at Loew's Vendome in Nashville, Tenn., on Saturday morning, the theatre was forced to shut down for the day, so that the performers only had two days' performances to their credit instead of the usual three. The manager of the house paid them two-thirds of their usual salaries, but when the matter came to the attention of Marcus Loew he immediately wired the manager to pay them the other day's salary.

Only the decoration in the interior of the house were damaged, but it will remain closed till September.

HOPPER WITH BALABAN CO.

CHICAGO, Ill., July 25.—Lewis Hopper has been added to the staff of Balaban & Katz and will be in complete charge of the producing department. The company plans to produce musical comedies for their various theatres; the Tivoli, Riviera, Chicago and Central Park. The musical comedies will not be used for any other purposes than that of appearing in houses owned and controlled by the Balaban & Katz company.

MANLEY MANAGING AUDUBON

Ed. Manley, manager of Fox's Alhambra Theatre, which is now closed for the summer, is now managing the Audubon Theatre, during the absence of Ben Jackson, who is on a five weeks' vacation. Manley went into the house last week.

CONVICTS BEAT N. V. A. TEAM

The National Vaudeville Artists club gave a benefit performance and baseball game last Friday, July 22, at Sing Sing prison, Ossining, for the Mutual Welfare League. The baseball game was played with the convicts and resulted in the defeat of the actors by a score of six to four.

The show ran in the following order: Sammy Smith and Fred Fisher, Fred Banks and Charlotte Whitney, Sallee and Robles, Mabel Percival, Joe Brown, with Billy Gorman, Corrinne Arbuckle, Sammy Wright, Tommy Gordon and Howard Mack, Rita Gould, Ed E. Ford, Lilletta's Hawaiians, Jimmy Lyons, Gypsy Corrinne, Billy Browning, Val and Ernie Stanton, Harry Bloom, Cy Plunkett and the Hilton Sisters. Elsie Weber acted as orchestra, playing piano for all the acts with but a few minutes' rehearsal. Victor Vass managed the entire affair.

COMPLAINS OF TICKET SCALPERS

SAN FRANCISCO, July 25.—Charles E. Bray, western representative of the Orpheum Circuit, complained to United States Attorney Frank M. Silva that ticket scalpers were at work again in San Francisco. He said that they are failing to stamp tickets as provided by Federal statute and that proper war tax returns are not being made to the Government. Patrons have been charged box office prices for tickets plus scalpers' profits and war tax in addition, Bray asserts.

Silva informed Bray that the scalpers' methods are in direct violation of the law and that he would refer the matter to Collector of Internal Revenue John J. Flynn.

AIR RIDES FOR REVUE PATRONS

CHICAGO, Ill., July 25.—The Rainbo Garden have a novel plan in force for their patrons. Instead of the usual prizes that have been given away by local cabarets to its patrons, the management of the Rainbo has chartered an aeroplane and are giving away as prizes, rides in the air around Chicago. The plane is being piloted by William Westlake and is capable of carrying four passengers each trip. The venture is drawing tremendous business to the Rainbo Gardens.

UNIQUE ACT FOR VAUDEVILLE

A unique feature in vaudeville will be presented next week at the Palace Theatre, New York, when Mrs. E. Hatheway Turnbull, the woman who organized trained animals as a help in the great war, will lecture in connection with films and photographs illustrating "Our Animals and How They Help Us."

DOOLEY SETTLES HART CLAIM

The action of Max Hart against Johnny Dooley for \$650, which Hart claimed was due him for breach of contract and money loaned, was settled in Baltimore last week, by the payment of \$510 by Dooley. Hart brought action through his attorneys, Kendler and Goldstein. The case came up in the City Court of Baltimore.

DISCONTINUE N. V. A. DANCES

The Thursday and Sunday night dances at the N. V. A. Club, have been discontinued for the remainder of the summer. They will be resumed either during the last week in August, or the first week in September.

NEW NAME FOR CARROLL ACT

"They're Off," the Harry Carroll and Carlton Hoagland act, featuring Tommy Gordon, which played recently at the Palace, will be called "The Love Race" when it reopens at the Royal next week.

BAYES TAKES SHUBERT VAUDE.

Nora Bayes has accepted a route of twenty-five weeks over the Shubert Advanced Vaudeville Circuit. She will receive a salary of \$3,000, it is said, and will open in the Fall.

VAUDEVILLE

PALACE

The Wilson Aubrey Trio with triple horizontal bar gymnastics and comedy wrestling went over nicely in the initial position and were followed by Bernard and Garry, who presented the same act we have reviewed in detail several times.

Wm. Gaxton and Co. were the first punch in the first part and received the most legitimate applause in the excellent sketch "The Junior Partner," which we have reviewed before. There are two new women in the parts of the wife and the aunt since the writer last saw the sketch and both are capable. Gaxton worked hard despite the heat and the act went over for many laughs and strong hands at the finish. Took a number of unforced curtains and bows to legitimate applause at the conclusion.

Ned Norworth, assisted by Evelyn Wells, and billed as "The Nuttiest of the Nuts," proved to be just that. A few laughs greeted the first part of the act, but just what Norworth was trying to do did not seem apparent to the audience and the act did a decide flop at the finish not gaining enough applause to take one bow. An encore was forced and this also was unproductive of any applause from the audience. The act is too long, drags badly and shows nothing in the way of talent with the exception of a few moments when Norworth plays a little on the piano.

The Cameron Sisters in a dance offering that we have reviewed before, looked well in changes of costume and danced nimbly; Wm. Gaxton came on at the finish, played the piano, clowning delightfully as he travestied a couple of dances with one of the girls, and the fellow playing Dinwiddie also came on and danced a few steps; he looks not unlike Tom Wise from the front of the house.

The act took more encores and received more applause than is usually the case with acts closing the first half.

The Watson Sisters stopped the show, opening the first half and doing a number of encores to decided hands. A speech was made and the girls had to do an encore after that.

The act has been reviewed in detail several times, the only difference noted this time was that Fanny wore a different dress of black and blue spangles.

Lean and Mayfield did not register; the style is distinctly musical comedy and foreign to vaudeville. Cecil Lean forced encore after encore on the song "Since Wifey's Gotten Fat" with no encouragement from the audience. The act is too long, dragged out and lacking punch as far as vaudeville is concerned in either spoken or sung lines; it has been reviewed in detail before under New Acts.

Herman Timberg failed to wake them up until he started dancing, getting the first applause at the end of his act. In telling some jokes which he has done for quite some time, and at which the audience failed to respond, Timberg seemed peevish as he said "Take your time, it's all right."

Although the hour was quite late, the Watson Sisters came on and clowning in the act, Fannie getting more laughs than Timberg. At the finish received quite some applause by the way he has of jockeying for applause, in which he starts for the centre of the stage and then, looking in the wings as if someone were calling him, makes an exit.

It was quite some time after five p. m. before Horace Goldin with the much advertised illusion of "Cutting a Woman In Half" managed to get on.

Although the hour was late, the act held them in very well and at its conclusion considerable applause was received.

In addition to the advertised illusion the "From Film to Light" illusion, also invented by Goldin, was done, Miss Irene Vanderbilt assisting in both; the stage crew handled the light and curtain cues poorly. Reviewed in detail under New Acts.

H. W. M.

VAUDEVILLE REVIEWS

ROYAL

Alfred Farrel and Carley threw in the clutch with their act of making pictures from rags and other things. The man and girl doing both single and double turns at some of the pictures. The idea of the act itself is old and it seems as though it has outlived its usefulness.

Jim Doherty sang two or three songs and told a few stories in the second spot, going over in a fair sort of manner, due to his pleasing personality and melodious but not too strong a voice. His stories and songs were mostly on the Irish order, and his impression of McCormack was a rambling song that didn't get anywhere. Would have gone over much better if he sang one number instead of a sort of medley.

Maude Earl and Company followed with her "Fantastic Offering," entitled the Vocal Verdict. The set is in lavender, in "three" and a throne like chair and piano goes for a court room, the audience is the jury. Who the "company" was if any was present is a secret with Miss Earl. After an introductory song about the new act and the old, she sang in fine voice an operatic selection followed by "I Hear You Calling Me," at the piano. After another explanatory verse about "us prima donnas," and vaudeville's demands she sang a popular number, and at the finale she unhooked the skirt of her extreme décolleté gown revealing two good "reasons," and silk pants. Before the curtain she said she didn't know whether the applause was for the singing or for to have her open her dress again.

Johnny Cantwell and Reta Walker have a good song and dialogue vehicle that goes over to a good hand, seeming to improve as it goes along. Cantwell opens with a song, and is soon followed by Miss Walker, a chubby blonde, in an evening cloak, who takes off as a French mademoiselle, doing it in unusually good style.

"Take My Tip," a race track farce presented by William H. Macart and Ethlyne Bradford, assisted by an unbilled boy and girl, is a clever sketch that gets more than the usual run of laughs allotted to such acts. Recently reviewed in detail, the act hasn't fallen off any since then, the corrupt judge, played by Macart spilling a laugh most every line. The unbilled girl as the petulant fiancée, the boy as her boob intended, and the countess played by Miss Bradford, all do good work. The marriage scene at the end of the act, the ceremony being performed by the judge, almost according to the Marquis of Queensberry rules, was the most comical.

McCloud and Norman opened the last half of the bill, one a violinist, who played his instrument in several different positions and the other a banjoist played a few selections, duets and solos. Their opening bit was an overture that was much too long for any impression to be made on the audience; the next was a banjo solo that was quite ordinary. After the violin solo they closed with a duet, the house orchestra making some noise also. They are billed as "modern entertainers," and if they are, bring on the old timers. We fail to see just how the pair have a vaudeville act.

The Four Marx Brothers closed the show with their one act, "Something," by Herman Timberg. As usual they had no trouble putting over their stuff for a hit, assisted now and then with a raw or suggestive line or two.

M. H. S.

WEBSTER NOT TO BOOK

CHICAGO, Ill., July 17.—George H. Webster announces that he will remain in the carbon business and will not return to the booking of his theatres. Mr. Webster is representing a German company, which is importing German carbon into the United States.

NEW BRIGHTON

The show here is stronger on comedy than it has been in several weeks. Two acts on this bill are repeat engagements, having already appeared here this season, during the week the house opened. They are William Kent and Company, and Pressler and Klaiss. Although it is seemingly early in the season to play repeats, George Robinson evidently knew what he was doing when he booked the acts for return engagements, as both went over just as good, in fact, better than they did on their first appearance here this season.

The show played well and was given a good start by Lohse and Sterling, man and woman, who led off with some aerial acrobatic work, doing some very good stunts on the iron rings and the trapeze.

Ryan and Bronson were also liked, and their song cycle accepted with good applause. One of the boys plays the piano, and both sing, using a routine that consists for the most part of published numbers. They make a neat appearance, have pleasant voices and deliver effectively.

Bob Hall followed Schitchl's Marionettes, and in an opening song, said something about never having seen an act like it before, and that it was a wonderful act. And he certainly didn't exaggerate, for it is doubtful if vaudeville has ever seen a marionette that could possibly be in a class with this one for novelties, and unusual staging. Schitchl, or whoever operates it has so arranged his figures, that he turns a man into an aviator driving an aeroplane, a woman into an automobile, and has produced one of the most lifelike and natural ostriches possible.

After Hall's opening song about the marionette act, he delivered an extempore number about the rest of the bill, before and after him. And he did it in a manner that did not conflict with Wilson's material, which was delivered in closing spot. We liked one part of Hall's act in which he mentioned the orchestra, under the direction of Billy Bartlett, in which he gave them credit for a lot of things. Some may consider it unprofessional, but if giving credit where credit is due, is being unprofessional, then we like unprofessional performers. Hall delivered quite a few other extempore numbers, took an encore and then left them wanting.

William Kent and Company, the "co" including Elsa Shaw, (billed) and Dexter Elliott, (unbilled), closed the first half with "Shivers" holding them in on intermission for a speech.

Pressler and Klaiss also did their same routine, Miss Klaiss using the same numbers she did on her last appearance here. Her singing scored, and Pressler's comedy hit them for laughs galore.

Kitty Gordon showed two new gowns, one used in the last number being especially gorgeous. Marvel, the deaf and dumb dancer, is out of the act, and has been replaced by Eddie Carr, an eccentric dancer. Dick Ware is also a new member of the cast since we last saw the act. Burton Brown who does the piano work, proved more than capable, showing very good ability in a solo. Miss Gordon is wonderful to look at—has marvellous gowns—but, oh, that voice!

Jack Wilson, with Frank Griffith and Vera Beresford, followed closing the show with the motion picture bit with Miss Gordon. "The Birth of a Nation" gag still remains to mar an otherwise clever act.

G. J. H.

REGENT TO HOLD PICNIC

An "Old fashioned picnic" will be held at B. S. Moss' Regent Theatre on Wednesday evening, July 20th. A pie-eating contest, "catching the greased pig," "climbing the greased pole" and others will be among the features of the evening.

RIVERSIDE

Adelaide Herrmann opened the show with the same act that she has been doing in the past and received a cordial reception. Her performance remains a worthy one and the audience, as audiences will, was expectant as ever for each new revelation.

Rolls and Royce, who followed her, presented a series of dances that were notable for their ease of movement and sent the pair over for a very good hand. Their gracious send-off was in large measure due to the little speech that preceded the last dance and the dance itself, a difficult bit, of which the principal part is that where the two hit each other's heels while back to back.

If Rolls and Royce showed speed, then William Brack and Company were speed plus. They were faster than the last time the writer saw them about a year ago and their work was not as smooth as on the last occasion, but the act remains, nevertheless, one of the best tumbling and risley acts in the business. One of the things which distinguishes it from the ordinary turn of its kind is the speed with which they go through it.

In spite of a little delay before coming on, Pierce Keegan and Marge O'Rourke opened their act with plenty enough spirit to start them off right. Their "blue" singing is a very fair example of its kind, each of them holding up his part well. They closed their turn effectively with a song for which they obtained the punch to finish by the use of a telegram.

Flo Lewis, closing the first half, left the impression that her act would have been entirely lost if the colored maid were not in it. Her punch lines fell flat and moved her at one point to remark that "somebody's been here before." Though she shows the qualities for a clever single, she seemed somewhat handicapped by the lines and was at her best when dancing.

"Chic" Sale, opening the second half of the show, was his usual laugh-provoking self, though the act was no different from the one "Chic" has been doing for several years. For the Riverside show, it was cut somewhat, because of the presence on the bill of the forty minute Fanchon and Marco Revue, no doubt. And the elimination of the wheezy old gum-chewing musician from the number of his characterizations took some of the punch out of the finish of the act.

Jimmy Duffy and his four cherubs in their "Horrors of 1921" scored heavily with this bitterly satiric burlesque on the revue. The act has already been reviewed several times, so it is not necessary to describe it. It makes the revue effectively ridiculous by striking the opposite strain from that usually sought in revues. It would, as one of our fellow reviewers has suggested, be conclusively effective if it were to follow on the bill a regular revue. Though the "cherubs" deliberately sing off key at times, they offer, at the close, a very well harmonized quartette.

The Fanchon and Marco Revue has been somewhat changed since the writer last reviewed it. The effect has been to cut it shorter by ten minutes, but it still lasts forty minutes. The Chain and Barclay turns have been shortened and changed; the cornet solo by the musical director has been eliminated; the dance revue has also been shortened and the finale has suffered likewise.

The shortening has, in a way, taken some of the punch out of the revue, particularly in the case of Chain and Barclay who provide the fun in the act. And, at the Monday matinee, some of the dancers, especially the solo dancer, were not in their best form.

J. G.

ARABIAN TROUP FOR REVUE

The Ben Vesard Arabian Troup of acrobats have been engaged by Henry Fink for his summer Revue, "The Shelburne Girls of 1921," now running at the Hotel Shelburne, Brighton Beach.

VAUDEVILLE

EIGHTY-FIRST ST.

If there is any discussion as to whether "vaudeville is sick," the acts on this bill don't come under that category and no doctors need apply. DeVoe and Statzer opened with their combination musical and acrobatic act, being equally good in either line of entertainment. They played duets and solos on their instruments and their acrobatic features contained several good stunts.

Ann Ford and George Goodridge in "You Can't Believe Them," by Blanche Merrill, held the second spot with ease, and to a good hand. They opened with a song, followed by a dance, after which came impressions of a youthful couple, in their courting days, newly-weds, and when they have been married awhile, all done neatly and clever. Toward the close of the act Miss Ford appeared in an abbreviated costume, both doing a song and dance.

Harry Krantz and Al. B. White in "Fifteen Minutes of Musical Foolishness" were greeted with a round of applause. Here is a pair of real tenor voices, backed by personality, men with the knack of putting stuff over. They were clad in white flannel trousers and looked neat, singing a few songs, some nonsensical dialogue mixed in between that went over great. They closed with a blues number, and for an encore gave the audience their choice of "Scandinavia" or a new song, the latter being chosen. White got down into the orchestra pit and led the musicians, while Krantz sang the song. A girl in a lower box sang the second chorus.

An act that shows the planning of a master hand, and put over by a master showman, is "Rice and Old Shoes," Harry J. Conley's vehicle. He is assisted by Naomi Ray and an unbillied orchestra leader. The set is in "three," the curtain rising to the tune of a "chime" song and the girl is discovered at leisure reading a magazine. The drop depicts some houses and landscape in the distance. After the girl says something about not wanting to get married so much, but would love to have a ring, a siren is sounded and Conley appears with a motorcycle and side car. He is a small town wise guy, conceited and dressed in loud clothes. A sure fire stunt of his is an exaggerated snap and swaggering strut that can't miss. After some of his shyness wears off they sing a duet, and the dialogue is funny. He puts over a story or two about his city experiences, which were extremely funny. After he proposes and gives her a ring, which results in the affair being called off, because the ring is so small, they make up and go for a ride in the motorcycle, the lights are lowered, and a tiny red light running along the drop (the machine had head and rear lights) shows the course that they take, first to the church, then to the bungalow, the lights are turned on in the miniature bedroom, and the act closing to tremendous applause.

Great attention to detail in the construction of this act has done much for it.

Lillian Fitzgerald, with Billy Griffiths at the piano, in "Just Songs," is a dainty little comedienne who went over great, yet did it in an unassuming manner, that should put to shame the comedienness that depend on raw or coon-shouting effects to get over. She sang her songs in an inimitable manner, doing them in Irish, French and Yiddish impressions, all of them wonderful. She has a way of throwing her voice, and her imitation of a cat fight is nothing short of a riot. For an encore she sang "Kiss Me Again," and followed it with a burlesque on the same song as done at a Coney Island cabaret. A little comedienne that is there a hundred per cent.

The Casinos, Eduardo and Elisa, Spanish dancers, closed the show, assisted by Wilhelm Schaeffer as musical director. The girl is a representative type of the Castilian beauty, and both of them danced, single and double, class being stamped all over their performance. They closed with some modern American dances. M. H. S.

SHOW REVIEWS

AMERICAN

By the time that the two-reel Johnny Hines "Torchy" comedy was over, and the vaudeville part of the program about to start, the number of people present Monday night was small, due to the intense heat.

George W. Moore had the worst of it in opening the vaudeville bill, mainly because of the heat, and the listless attitude of the audience. Moore worked hard with a juggling routine, using clubs, pillows, cane, hat, billiard balls, cue, and many other types of apparatus, did some good stunts, but receiving little applause.

White and Grey fared much better. Two auburn-haired girls of the very ingenu type, nice smiles, pretty eyes and lots of personality, but just "so-so" voices. But they didn't need the voices very much, simply because they are mainly the personality type, and have picked personality numbers which they deliver well. They're youthful, and could easily hold down a better spot on better bills and make good.

A small-sized audience evidently arouses a desire in quite a great deal of performers to clown, and it took effect with the Wheeler Trio, who do a dandy tumbling and gymnastic act. But just why most performers, when they clown, take on the "chorus man" dialect and actions, is a mystery. Their acrobatic work is very good, and scored, even with the few present.

Rolland and Ray are doing the same line of talk which they have been offering for several seasons, being about why he married her, jokes about her father, and also her mother. The two have ability and are capable of much better material.

Garrison Jones and Company were scheduled to appear in a dance revue, but were out of the bill for some reason. E. C. Whittle, billed as Whittle and Company, filled in. Whittle is still doing the "cop" character and practically the very same bits he did at this house about two or more years ago, when we caught him here. He has with him a young man, who also did some ventriloquial work, doing bits which Whittle formerly did himself. The young chap doubled with Whittle towards the end of the act and both "threw their voices into the cellar." The entire act could stand strengthening.

Fred Rogers opened the second half. Rogers is evidently a colored chap, using extra blacking. He sang and talk, pulled a bluff at doing an eccentric dance and then went off. He really did dance well in bits, but was inclined to stall through most of the number. The gag about the "flea jumping down the lady's back" is vulgar and doesn't belong in any place, much less in a vaudeville house.

"What Next?" is a vaudeville sketch built around the old relationship gag, taking the result of the marriage of a man to the daughter of the woman whom his son has married. The sketch might possibly make a good small-time comedy feature. We wonder if the character of the roadhouse owner really calls for the Savoy and Brennan dialect, with motions like lifting the eyebrows, and effeminate hand movements. If the chap playing the role isn't doing the thing purposely, then he should try and tone down his inclinations.

The Burrell Brothers was the last act, preceding the feature film with an acrobatic routine. G. J. H.

HODGE OPENING SEASON

SCRANTON, Pa., July 25.—Jimmy Hodge will open his season at the Miles Theatre here this evening. His opening attraction will be "Forty-five Minutes from Broadway."

BROADWAY

The most remarkable thing about the show this week is that a novelty juggling act opens the show and another juggling act closes; this is the first time the reviewer has ever seen this occur, and by a strange coincidence both are good, and among the best acts on an otherwise weak bill, with a couple of exceptions.

Perez and Marguerite have a neat act in which juggling feats are performed cleverly with neatness and dispatch; the cuckoo clock atop a pole, to which various pockets were attached, and which was balanced on the chain as balls were thrown in the pockets, and one to set off the cuckoo, was productive of a hand. Act got over nicely in the opening spot.

Frank and Milt Britton in an act which we have reviewed frequently, stopped the show in the second act, a notable feat at any time in this position. The act is considerably improved by the cutting down of the xylophone and the playing of brass.

Stafford and De Ross, man and girl, in a dancing act, assisted by a pianist, have an act that follows almost the usual routine of such acts, the girl being an outstanding feature, due to the grace and suppleness displayed, went over fairly well, but lacks punch.

Finn and Sawyer, the writer has "covered" quite frequently; songs drew hands and took bows at the conclusion.

Jean Southern's greatest asset is her life and pep, otherwise she has little to commend her as a vaudeville attraction, other than the recent notoriety attendant upon the press space obtained through the confusion resultant from another woman claiming the same name.

She opens with an introductory number in the nature of a prologue; after an exit, returns in stage kid costume and sings "I'm a Wise Crackin' Kid," which is weak musically and lyrically; it was productive of no definite results.

The second number as a Dutch boy was "What's the Use?" This failed to draw any amount of applause, and was followed by a girl in the audience, witnessing a performance. A jazz number concluded, and Miss Southern took a number of bows. Other numbers would help her greatly.

Wylie and Hartman have a loud offering that lacks class and refinement. The woman is especially loud, and should note that it is correct to say, in talking about the man, "too lazy to lie down," and not "lay" down. "That's him," used several times, should be "that's he." Calling the man "Adenoids" is unfunny, as is also the use of the foreign language, which is understood by few if any.

The man's falsetto singing received a hand and was about the only thing in the act that registered.

Nestor and Vincent closed the show with a fast, snappy juggling act, which differed from the first on the bill in the tricks presented, running more to novelty creations and devices, although many feats of skill were also performed. This act runs more to comedy than the first, and gets laughs at which the former act of theirs, as well as the first act on the bill, does not aim.

The apparatus is worthy of special mention, having been invented and built by Nestor himself, and shows the result of more than considerable mechanical ability.

Among other feats well performed was the six candles in the candlestick, the hand and laughs being well worked up by Nestor, the balancing feats of Miss Vincent, and the concluding trick, in which Nestor apparently writes a letter on a typing machine, a mechanical device throwing out candles in rapid succession, which are caught one by one by Miss Vincent, Nestor getting a laugh by showing a long letter in Chinese at the finish. H. W. M.

NEW ACTS

(Continued on Page 12)

HORACE GOLDIN

Theatre—Palace.

Style—Illusions.

Time—Fifteen minutes.

Setting—Specials in "one," "two," "three."

Horace Goldin now opens his act with the appearance, at the rise of the curtain, of an illuminated drop depicting the interior of a motion picture theatre.

After his appearance, a short introductory speech is made, the "From Film to Life" illusion announced, the small curtain of the motion picture theatre is raised and a film flashed of Miss Irene Vanderbilt, Goldin's assistant.

Some conversation is timed nicely to the actions of the girl and she apparently obeys the commands of the magician, Goldin himself appearing in the film later, and leaving the film to reappear on the stage.

Upon his invitation, the girl apparently walks out of the screen on the stage, and is seen as her own positive in real life, instead of the screened negative previously shown.

This was followed by the "Cutting a Lady in Half" illusion, Goldin selecting his committee from the audience by means of a small numbered wheel which he rotated, after having several cards bearing similar numbers distributed in the audience.

Of the illusion itself, there was shown a small platform, well raised from the stage, upon which rested a box which was smaller in length than the height of Miss Vanderbilt, the girl who assisted.

In one end of the box two apertures were noticed, and in the other end of the box three.

The upper halves of each end were removed; Miss Vanderbilt, looking very effective with her blonde type, in the new backless gown of rose colored satin, was apparently hypnotized, and raised in the air with a strap and cradle arrangement.

The box previously shown empty was still further shown to be empty by Goldin, who let down the front, and the girl was seen to be visibly lowered into the box.

The ends were inserted and locked in place by the committee, the girl's hands and legs were held outside the box, and Goldin and an assistant, with a large bandsaw, cut the box in halves.

Following this, the halves of the box were separated and Goldin walked between them. This received a good hand.

Reuniting the halves, the top was opened, the front let down and the girl again raised, the box removed and the girl lowered to the platform, after which Goldin made a few passes, and Miss Vanderbilt seemed as well as ever.

The handling of the curtains and lights, due to no fault of the illusionist, nearly spoiled the whole act, and a less seasoned illusionist and performer than Goldin might have been completely upset, but he, apparently as imperturbable as ever, smiled and said to the leader, Bennie Roberts, they would probably get it after a while.

The illusion held the interest well, is a good drawing card from an advertising standpoint, and Goldin deserves credit for putting it over despite the difficulties attendant upon his initial presentation of "Cutting a Lady in Two" at the Palace. H. W. M.

THIRTY-SIX WEEKS ON PAN. TIME

CHICAGO, Ill., July 25.—Jimmie O'Neil, local manager for the Pantages Circuit, announces that his circuit is offering contracts, calling for thirty-six weeks next season.

VAUDEVILLE

JEFFERSON (Last Half)

Business seems to be on the increase for the first time since the slump that followed the recent change in policy. "Parlor, Bedroom and Bath," a condensed version of the Woods' comedy, presented by May Tully, with Ede Ann Luke and Sager Midgley, headed the bill, receiving the lion's share of the billing. The farce failed to go over as well as it might be expected. Most of it seemed to be over the heads of the audience. But taking into consideration the fact that the play ran for some time on Broadway, and most of the best gags lifted by vaudeville acts long ago, the act did fairly well. See under "New Acts."

The Breen Family, who closed the vaudeville end of the bill a la Eddie Foy outfit, were second to the bedroom farce in supplying good entertainment. There are seven in the family, a man and three boys and three girls. The youngsters did very well, offering a variety of dances, songs, instrumental numbers and other things. After opening the bill in "one," by the six boys and girls in a song and dance, the act goes to "two," where the man, red wig and tights, etc., did a few juggling and other stunts. The ballet dancers were good, as well as the buck and wing dance by one of the girls.

Reddington and Grant opened the bill with an assortment of acrobatic and bouncing stunts, specializing on the latter. They were attired in neat bellhop uniforms, and have an elaborate spring, which they roll in and out like a huge drawer. Cutty and Nelson, the man at the xylophone and the girl at the piano, rendered some good numbers to a good hand. The girl also sang a song or two in a clear soprano voice, closing the act singing an alto accompaniment to a cornet solo by her partner.

Frank Farron is one of those performers who makes his entrance with a look in his eye that keeps one wondering whether he is going to jump or sing. He sings his opening song with a peculiar expression in his eyes as though in abject misery. He is not so serious when telling his stories, which are not so bad, and are good for some laughs. He closed with his impression of a Brooklyn girl with a Coney Island souze on; it went over well but would have done better if it were not so long.

Espe and Dutton, one straight and the other semi-comedian, have a line of hokum for the first part of their act. Later, going to "two," they performed some light to middling acrobatic stunts. One of them made the women gasp every time he threw an iron ball into the air and caught it between his shoulder blades as it came down. Cantwell and Walker have a pretty good sort of song and dialogue act, most of the dialogue being on the style of the Yank in France trying to talk to a French mademoiselle, the girl doing well when impersonating the latter. M. H. S.

PROCTOR'S 23rd ST. (Last Half)

The De Koch Trio, three men assisted by a dog, in acrobatic feats, concluding with a head-to-head with dog in between, went over nicely, opening the show.

Long and Gibson, man and woman in songs, hit the next spot strong, taking a number of bows. The girl looked neat in several changes of costumes, shows refinement and class and would do well in musical comedy for which she is a type; act has been reviewed in detail recently.

Moore and Fields, have been reviewed several times, went over very forte, particularly with the dancing finish in which some excellent stepping, with "slides," brought emphatic response.

Tommy Allen and Company registered well, Miss Allen getting laughs with her comedy and hands on "She Sleeps in the Valley by Request."

The shapely Miss, in knickers, sang "I Love Her Oola La" to a hand. Miss Allen has been reviewed a number of times in these columns; she is a good rough low comedienne.

Harry Breen, who wrote "Your Dad Gave His Life for His Country," a song that was quite popular a number of years ago, filled the next spot and went over about as well as we have ever seen Breen go.

They didn't know exactly how to take Breen at first, as he is a different type of "nut" comedian from several others who have preceded him at this house, but after a few minutes they warmed up and Harry had the going easy. The act is essentially the same as Breen has been doing for a number of years. Took an encore and did his seemingly impromptu song about various persons in the audience.

Kobloff and Ray in a dancing act showed class and ability. The woman is shapely, graceful, light on her feet and the man is an able partner.

Between dances Drdlia's "Souvenir" was played by the violinist in the pit; he played it well, but the selection is getting somewhat hackneyed in vaudeville.

The costuming and setting is worthy of mention; the act was above the house, and would do much better on the big time. H. W. M.

AMERICAN (Last Half)

Wolford and Stevens opened the afternoon show with a song and dance turn of uneven merit. The two, one of whom is fat and the other skinny, are poor performers and the comedy they attempt is flat. Their singing is not better, but their dancing, particularly that of the skinny fellow, is not so bad. They close with a comic dance that raised them above the rut into which they fall at the start.

They were followed by another song and dance turn, the members of Bells and Baldwin being of opposite sexes. They open with a duet which is followed by a dance by the man and a song by the girl. The man has a poor stage carriage and he says his lines badly, the girl also being an offender in this respect.

Renard and West have a small-time comedy turn. The setting in one shows a hotel lobby with the desk to the right. A girl appears looking for the clerk. A young man appears, dressed as a bellboy, and the usual run of cheap comedy ensues.

Morrissey and Young, two men, offered some more small-time comedy, some of which drew laughter, and several recitations. The best thing in the act is a burlesque apache copied largely after that done by William and Gordon Dooley.

The next act, billed as a headliner, did not go over half as well as the one which followed, though the latter was hidden in small type on the billboard. The Sherlock Sisters and Clinton have a novelty song and dance turn, which they open with a Chinese song, the three being dressed in Oriental costume.

George Stanley and Sisters were a decided hit, though they attempted no fireworks. They open with a song and then George burlesques a negro preacher. They close with coon songs very well done, which sent them over for two encores, though the preceding acts had taken none. The act shows big-time calibre. Their performance is at all times simple, but they put their points over with a punch.

Florence Hackett and Company present a sketch in which a girl has bet that she can steal from a department store without being caught. The man, with whom she has bet, has informed the house detective who is a friend of his. The act shows the complications that result from the detective catching the thief. The complications, in which each is trying to bluff the other into submission, are interesting and the dialogue fairly good.

Wilson and Wilson was the laugh hit of the bill. Their first appearance shows the stouter man in bandleader's costume and the other toting a bass drum. The older man gives a very good characterization of a negro preacher and lecturer.

The Faber Brothers, novelty equilibrists and hand-to-hand experts, were added to the night show. J. G.

PROCTOR'S 5th AVE.

(Last Half)

Emile and John Nathane, who were formerly billed as the Nathane Brothers, opened strong with their gymnastic act of class and technical execution; went over strong to good hands.

Lillian Bernard offered a number of published songs, but did not get any applause to speak of.

The trouble was not so much with the numbers themselves, although they might have been routine better, but in Miss Bernard's failure to "sell" them. She looked neat and the costume was effective; needs a little more assurance and a rearrangement of the act.

Tom Nawn and Company appeared in a sketch which will be reviewed in detail in another column; it was not "Pat and the Genie," in which Nawn appeared for so many years.

Howard and Sadler were a hit, the stouter brunette getting her comedy points over well, and the slight blonde's voice being heard to advantage. The act has been reviewed in detail in these columns before. It lacks the class noted in the acts that play the two-a-day, the volume of applause coming from the upstairs portion of the house. If the girls would tone down the strenuousness of the comedy and aim at the atmosphere of refinement, the big time might be a possibility.

Duffey and Mann, who have been reviewed in detail in these columns before, have a good act of class and refinement, cleverly written and well presented, although the direct finish lacks the punch that send them over to definite applause. A stronger number would equip the act so that it could hold a spot on the big time.

The locale might be changed from the mezzanine of the McAlpin, as to those who have seen it, the set did not look very familiar.

Franklyn and Charles and Company "mopped up." Miss Cary's singing shows improvement and the "Sole Mia" number is out, a suggestion made in these columns some weeks ago.

La France and Jackson, with the same act we have reviewed before, received laughs but not much applause; the finish is weak and the act too long.

The El Rey Sisters, in their skating act, closed the show. H. W. M.

REGENT (Last Half)

The Minke Sisters opened the show with the style of a kid sister act done here recently by the McCarthy Sisters, who, however, are much better and much more finished performers. The blonde, who is dressed as a boy, is a poor singer, but her whistling as accompaniment to her sister's singing is much better.

Cronin and Hart, singing team, with the man at the piano, have a pleasant manner and some punch, but their performance suffers from two things which might be eliminated to put the turn over at its best. They run through their repertoire with hardly a pause, which not only takes the ginger out of the punch lines, but gives the audience no opportunity for proper evaluation.

Wells-Virginia and West are the stuff and should hit the big time soon. Two sailors, who look like father and son, come out and are followed soon after by a woman dressed as a little girl. The older man is the straight for the younger's comedy, and the girl sings two solo numbers. Their singing and comedy are only fair, but the young fellow's dancing makes the act. He is agile and graceful and performs several difficult turns. The woman makes two changes and the men one, changing shortly after their first appearance.

Maud Earl took hold of her audience nicely and went over with a punch. She has a very elaborate setting in purple and gold, with a piano to the left and a throne to the right. Her accompanist plays in the orchestra pit, though there is a serviceable piano on the stage. If this is done so he will not detract attention from her, it is a wise manoeuvre.

When the curtain goes up her voice is heard from behind the curtain at the rear and she does not appear till the song is almost finished. When she appeared the audience did not know whether she paused because her song was finished or whether she was waiting for applause. The ensuing consternation on both sides, with the audience hesitant in its applause and Miss Earl nodding that they should, and finally saying, "Go ahead," was amusing. Her repertoire, which included the Marguerite song from "Faust," "I Hear You Calling Me," "Spring Is Coming" and "Pucker Up and Whistle," sent her over very well. "I Hear You Calling Me," to which she accompanied herself, was the one best thing she did.

Coogan and Casey, who appear in a special setting in one showing a cottage, have a good act showing a bashful young man's difficulties in saying "good night" properly. All their gags are old, but so woven together that they are funny in spite of it.

Emma Frabell and Brother closed the show with the wire-walking act they have been doing for some time. J. G.

CITY (Last Half)

Asaki, a Jap who juggles while skating on roller skates, proved a good opening turn and was followed by Goode and Scott who, in a blackface act, use an opening that has been utilized by another team. Following there was some talk, a waltz clog and some more talk about "Reincarnation." Some published numbers were sung and a dance, in which one did a wench, sent them over to applause.

Phyllis Gilmore and Company went over nicely with a sketch written around an Irish girl who is living in poverty because her husband has died, and she does not wish to endure the style and airs of her husband's wealthy relatives. It is Christmas Day; after her lover has be-moaned the poverty of both, the father-in-law comes and asks her to come back; she assents but as the car "honk, honks," she decides to remain where her heart is centered and let the car wait. Well played and went over nicely, but Miss Gilmore should correct the habit of talking so fast, making it hard to follow. The father-in-law looked the part and played it; the juvenile looked a trifle old and could use more make-up.

Bender and Armstrong, reviewed several times, should remember "deaf" is pronounced with the short sound of "e" as def, and not "deef." The foot-to-foot catch, at the finish, sent them over to good hands.

Sally Fields, appearing at this house no less than eight times since last March, with the same routine of songs, almost intact, came on in street clothes. She went over to hands, but should correct the habit of spasmodically yelling certain passages of her numbers. Toning this down would be a considerable improvement.

"Dance Originalities," reviewed several times, needs speeding up and some alleviation of the monotony of the similarity of the numbers offered.

Le Van and Devine are reviewed in detail in another column.

Al Libby, in a bicycle act, closed; he seemed unlucky when reviewed, missing tricks several times. His concluding feat, going around the wheel while holding the handle bars, four times, received a good hand. H. W. M.

AUDUBON (Last Half)

The house had a better show this half of the week than they've had here in quite some time. And incidentally, it has been quite some time since the enunciator on the right side of the house has been out of order, and it is about time it was fixed, as only one half of the house can learn the name of the act on stage. Armstrong and James were out of the bill after the afternoon show, owing to the illness of one of the team, and Valentine Vox replaced them for the rest of the show, going on with Thursday night's performance.

The opening act was an acrobatic and juggling turn that can easily hold a better than opening spot on a big-time bill. The Sheldons scored one of the big hits of the bill in that position. The act will be reviewed under "New Acts."

Donnelly and Tierny, two young men, were another team which scored very nicely, with a routine of excellent dances and some singing. They will also be found under "New Acts."

Thompson and Robinson let down the bill somewhat, offering a turn in one, with a special drop. Man and woman do the act, which consists of talk and some singing at the finish. The talk is fair, and might have been more effective if the man wouldn't clown so much in the delivery of his lines, for he overdoes the delivery. At best, with the material offered, they do a small-time act, but the manner in which it was done, prevents calling it a good small-time offering.

Quinnette and Hughes were seen here a short while ago, and for this return engagement had one new bit in the act, which started with a song about two little birds, who were looking for a nest. A very effective dance pantomime followed the song, and would have made an excellent place for the act to spot. The bride number, which followed, could easily have been placed before the other number, making the other serve as a closing bit, instead of being placed after, and serving as an anticlimax. Both have lots of personality, and dance ability.

Valentine Vox hit them hard with a dandy ventriloquial act. Vox has some funny lines, and one excellent bit towards the finish, where he sings in two voices at the same time, harmonizing with himself. The gag about Lillian Russell is somewhat rough.

The Florentine Singers were also playing a return engagement, and in closing the show were very effective. G. J. H.

HAMILTON

(Last Half)

The rain, early on Thursday afternoon, served its purpose excellently towards boosting business here, and the attendance was really very good for a matinee. Mary Haynes, who was scheduled to headline, was out, and Jimmy Duffy brought his "Horrors" up here to fill in.

The Van Cellos, now billed as Van Cello and Mary, followed the overture, with their familiar offering. The act has been reviewed innumerable times in these columns, and all we can add is that the foot-juggling of barrels and other articles by Van Cello is still effective and as well done as ever.

Bud and Jack Pearson do a good routine of dances, but their talk could stand a lot of improvement. The gag about "His Girl and My Girl," and "Do you think that I would change with him—you bet your life I would," has been done by Felix Adler for years. The announcement about the broken ankle is unnecessary, for it doesn't get anything into the way of a laugh. If it led to a dance that was going to feature the "broken ankle step," it might be explained, but its presence in the act as done, means nothing.

Charles Irwin entered into his semi-souse character with an opening song, and then delivered his monologue. His dissection of "Annie Laurie" is very funny, but it might offend those poetically inclined. We think, however, that Irwin has little to fear in vaudeville. He is using a new song, featuring the slide trombone, and is also doing a recitation which he announced was written by Harry Lauder. We missed the song "If My Wife Says White Is Black—It's Black," but the trombone number is very cleverly done, and made up for it. He almost stopped the show here.

Jimmy Duffy and his "Horrors of 1920" followed. One of the female quartet was absent, so the singing and dance bits were done by three women. A fourth just filled in for the "fashion" parade. The act is very funny, and would be given all the more chance to draw laughs if booked on the same bill with a real girl act, and if it followed the girl act on the bill.

The Ziegler Sisters closed the show, doing a pleasing dance routine. The girls carry a violinist who directs in the pit, and also fills in between dance numbers with solos. A male dancer appears in two numbers. G. J. H.

VAUDEVILLE

HERRON AND GRANNON

Theatre—Proctor's 23rd Street.
Style—Novelty.
Time—Nineteen minutes.
Setting—In "one" and "two."

Herron and Grannon, two girls in blackface, are preceded by an unbilled man who announced that the team had to catch a train and that the act would have to be cut short. The girls arrive, full of pep, clad in white frocks with red sashes, and for a few moments give promise of being good. They open with a song, which is followed by some dialogue and a story. One of the girls nodded to one in the audience here and there, also flirted with the drummer. When the other girl tells her that she doesn't know the party she is flirting with she answers, "Well, I'm gon'er know him." Launching into a dance, one of them falls near the drummer and says to the other, "I fell for the drummer." A siren is sounded, and a taxi announced. They exit and the act goes to "two."

In "two" a place-drop depicts a section of a Pullman car. The girls proceed to disrobe and change their clothes and wash off the burnt cork, arguing about the respective merits of each other, bringing up past incidents on the "When I first met you" order, etc. A laugh is sprung now and then, especially when they turn toward the audience with half of the burnt cork still on their faces. A conductor comes in reminding them to keep quiet, and finally brings in a telegram in which they have an offer to play at a club for fifty dollars. The one who read the telegram first decides not to take advantage of the offer. The other springs some stuff about her mother's birthday, etc., and no present for "Ma" if they don't take the club offer. She follows this with a mother song and the other girl is won over. A song and dance done goes for a rehearsal of their act at the club. They get off the train as the next station is announced, grabbing their grips, the clothes in which they did their blackface act remaining behind.

The act is a drab affair, offering nothing worthy of note, the action dragging more as the act proceeds. It seems as though they'd do better getting some new material and stay in blackface throughout the act. There are some who may like the "off the stage bit" as being a cross-section of the small times' life, but it needs personality to put such an act over.

M. H. S.

LA VAN AND DEVINE

Theatre—Audubon.
Style—Comedy, singing, piano.
Time—Fifteen minutes.
Setting—In "one."

Harry "Hickey" La Van and Claire Devine are well known in burlesque, and from the manner in which they were treated at this house when reviewed bid fair to become popular in vaudeville. The audience was evidently unaware of the popularity of the two in burlesque, for there was no reception on their entrance. But on their exit they stopped the show cold, which is enough to satisfy anyone.

La Van appears in his regular make-up, the hoke full-dress, with overalls, the red wig and the busted stove-pipe hat. Miss Devine is a beautiful blonde with a wonderful figure.

Her voice is weak in places, but she showed a very pleasing quality in it when she sang a ballad. La Van handles the piano well, playing straight, and also doing comedy.

The talk used by the two is funny, but there are a number of lines which are raw. The "wrestling" gag should come out and the line about "You had more fun when we were kids—you knew more" is also taboo. These and one or two others should be eliminated.

G. J. H.

NEW ACTS AND REAPPEARANCES

TOM NAWN AND CO.

Theatre—Proctor's Fifth Avenue.
Style—Comedy sketch.
Time—Sixteen minutes.
Setting—"Three."

Somewhere in the hazy past the writer seems to recall the sketch now presented by Tom Nawn, although he doesn't remember Tom Nawn as having appeared in it, even in the days when he did an act with his wife prior to the "Pat and the Genie" act.

The story concerns their daughter Nellie, who has left the home to go with "play actors," and the father, Tom Nawn, has told the wife never to mention the girl's name in the house, and furthermore, wants to rent her room.

During the father's absence, the daughter returns and there is a scene with the mother in which a plan is laid to fool the old man.

The daughter schemes with the mother to return as a widow with a son at college, who wants to rent the room, and later as herself, who has been stranded. The mother consents, and the daughter, to prove to the father that she can act, disguises herself, and after half deciding to take the room, wants pictures removed, several changes made and the room repapered.

The father decided that he will not have the widow, with her dog "Pinkie," and the daughter exits to make her re-appearance and beg for forgiveness.

The mother is about to turn her from the door when the father intercedes; the dog enters, the father is nonpulsed; the daughter gives a flash of her former characterization; the father says, "I've been an auld fool, but you're a better actress than I thought you were," which brings the act to a conclusion.

It is doubtful whether the act, which is both weak in import construction and the writing, could get by in the hands of another but Tom Nawn who, in his characterization, is a consummate artist.

The part of the mother was acceptably played, but the daughter was lamentably weak, although there wasn't much chance.

Act is much weaker than "Pat and the Genie," and could not hold them in any but the three-a-day, where it may get by chiefly by reason of Nawn himself.

H. W. M.

DONNELLY AND TIERNY

Theatre—Audubon.
Style—Singing and dancing.
Time—Twelve minutes.
Setting—In one.

One surprising feature of these two lads lies in the fact that while they are of the class called "hoofers," they actually have voices that sounded pleasing when they sang. Both lads make a neat appearance, and might go further to improve it, especially the light-haired chap, by learning how to blend their make-up.

The two did various styles of dancing, ranging from the eccentric to the George Primrose soft-shoe type. And they did all of them exceptionally well. The "imitation of two dancers going into a hotel" was funny, consisting of the dancers being told by the hotel clerk that the rates were "ten dollars a day," whereupon both hoofers went into "off to Buffalo." The Rooney imitation was good as a dance, but as far as an impersonation was concerned, might have been any one doing a waltz soft-shoe clog. The Ruth St. Denis burlesque is very good; in fact, all in all, the boys do an excellent act. They'll do nicely in most any house, and should make the big time in short order.

G. J. H.

CAMERON AND ROGERS

Theatre—Audubon.
Style—Talking and singing.
Time—Fourteen minutes.
Setting—In "one."

A tall chap, in white flannels and blue jacket, slightly resembling George Whiting facially, opens the act with a very cheerful number about the "Undertakers' Ball." After the song he is interrupted by the girl, barefooted and dirty-faced, shooting "solitaire crap" in a corner of the stage.

Some talking follows, the featured comedy bit consisting of spitting by the girl. She does an Irene Franklin type of number about "I'm Always Gettin' Forgot." The man follows with a Bert Williams imitation, doing the song and pantomime of "You Cannot Make Your Shimmy Shake on Tea." As an imitation it was poor, but as just a number, it was good.

The woman reappears in evening gown and goes into a burlesque number, in which she is joined by the man.

The man works as though he had just recently been doing a black-faced character. The "dirty kid" bit done in the opening part of the act by the woman is good and it might pay the couple to get an act where she can use the character all through. Their present act is just a good small-time turn.

G. J. H.

DANCE ORIGINALITIES

Theatre—Audubon.
Style—Dancing.
Time—Fifteen minutes.
Setting—Full stage (special).

Four capable girls, pretty costumes and an attractive setting, but still the act will never do for the big-time. As a flash on the small-time it will serve its purpose excellently.

The reason that the act misses out for the big-time is simply because it's too monotonous. The producer of the act has merely taken a number of specialty artists and put them together.

As dancers the girls are good. Two in particular, a blonde and her partner, are the best part of the act. But their specialties alone don't make an act.

The act could be set for better houses if staged differently for a different type of dance for some numbers, instead of all toe dancers, as done at present. A singer could also be used to relieve the monotony.

G. J. H.

ALLEN AND JONES

Theatre—City.
Style—Comedy and singing.
Time—Ten minutes.
Setting—"One."

Two fellows in blackface as baggage-men wearing aluminum numbers 7 and 8 on their shirts (7, 11 might have been better) enter and sing a number double entitled "All the Time."

Some talk followed, which was delivered as if it had been studied from written script or coached with emphasis at certain points. It needs ease of manner and a more natural delivery.

Another number followed, more talk, which got few laughs; another number which went for a hand.

A published steamboat number was used for a finish, with a dance; had the mistake not been made of having the music tacit near the finish and kept forte, the boys would have received a much better hand. As it is, the attempt at an artistic bit defeats its purpose and spoils the climax.

Not a bad act of its kind that will do nicely in the medium houses.

H. W. M.

BONITA AND SHEP CAMP

Theatre—Proctor's 125th Street.
Style—Talking and singing.
Time—Fourteen minutes.
Setting—In "one."

Undoubtedly some years ago the combined names of Bonita and Shep Camp would have meant a lot in the way of a drawing card, but evidently their merits as such nowadays aren't considered much, when we find them playing number two spot. And after seeing their act it must be said that the two with their present offering could hardly play a spot further down on any bill.

Bonita wears a long, brown "vamp" gown with a hat to match. A disagreeable feature of the gown was the perspiration stains under the arms, which could be seen all over the house. Shep Camp appears in white flannels, and still carries as much weight as he did several years ago.

The material is not only poor, but when one considers that both performers have been in the show business as many years as they have been, it is amateurish. Bonita attempts some vocal numbers, and may have been good years ago, but when reviewed here were very poor. Camp does some singing at the end of the act, which made us wonder why he didn't do a number alone in the middle of the act, for his voice sounded pleasing. But as to the act itself—it is hopelessly small-time. The talk consists of either old or released gags. If the two ever hope to play better than number two spot on even the small-time they need an entirely new act.

G. J. H.

LANNIGAN AND HANEY

Theatre—City.
Style—Singing, Talking, Dancing.
Time—Ten minutes.
Setting—"One."

Man and blonde girl in dress of orange and green open with some talk embracing quite a few old ones, such as "If you had a brother would he want any—etc.," which is originally from "Clams," an old negro afterpiece.

The man did a number entitled "I'm Shy, Mary Ellen, I'm Shy," which is sung by Jack Pleasant in England.

The girl, in a dress of black and silver, returned; further talk indulged in of the more gaggy order failed to get laughs and the appendicitis joke is near the "blue" line.

The Mary Ellen song is again used double, after which the girl gave a number of "impressions" of dancers, including George White, Pat Rooney and Frisco, none of which were much like the originals, but which went over well.

The burlesque Russian dance, in which the man sat on a tin can to do the various hock steps, is an idea that was originated by Masters and Kraft and done in the Morrissey Revue.

The turn needs new material, and the girl could tone down her strenuousness of speech.

H. W. M.

LILLIAN BERNARD

Theatre—Proctor's 125th Street.
Style—Singing.
Time—Fourteen minutes.
Setting—In "one" (special).

Miss Bernard is somewhat heavily built, but is possessed of pleasing facial features and a fairly good voice, which is well adapted to the "blues" and "rag" type of songs. Her routine consists of published numbers, including a ballad, which she delivers sitting on a settee, using a baby spot for the number. She might do well to change her position for the second chorus, instead of keeping the picture which she takes in the first, which would make the number more effective.

Did very nicely here and should please in the better small-time houses.

G. J. H.

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RESTLESS PICTURES

Motion picture producers who are wondering at the slump in the patronage of the theatres where their products are being exhibited, blaming the failure of their productions on the heat, the high cost of living, over production, competition and a variety of other causes, might do well to consider the following.

The average patron who sits through a four or five-reel picture for an hour or longer, leaves the theatre, not only optically, but mentally weary.

The analysis of the reason of this mental state seems to be a point, that if it has ever occurred to American producers, has never been corrected.

In the older days with the imported films, and to a great extent today, greater care was exercised as to the details of action; a man leaving his office to go to his home for instance, being flashed at the office, putting on his hat, going through the door, down the stairs, leaving the building, hailing some sort of a conveyance which he enters, the start of the vehicle, its arrival, the exit of the occupant, mounting the steps of his home, pressing the button, the opening of the door, his entry, etc.

Today, more particularly in the American made films, we are in such a hurry that we simply flash the office and then the home—we use the subtitle at times it is true, but despite this, with the exception of times when its use is imperative for spoken sentences, the subtitle does not mentally suffice and in a majority of pictures, the mind is so busy bridging the optically created mental gaps, in order that the sometimes obscure story can be followed, that it fails after a time to function with alacrity, and the person seeking relaxation and amusement, is defeated in his purpose.

To follow a picture with its varying scenes and quick jumps from one subtitle to another and back again, requires a much greater amount of concentration than a spoken play; one feature picture shown recently having so many subtitles either through the taking or the "cutting" that it was almost impossible to follow it at all.

Producers would do well to show more detail and eliminate as far as possible the over use of subtitles, although the time

does not seem quite at hand for their elimination as in a recently shown film, which despite the fact that subtitles were not used at all, was mentally restless.

LEON CLAIMS ILLUSION

NEW YORK, July 22, 1921.

Editor of THE NEW YORK CLIPPER:

Dear Sir:—Will you kindly insert the following in your paper:

In reference to statements made by Mr. Horace Golden recently in various trade papers regarding the illusion—"Cutting or Sawing a Person in Half," in which he states that I, Leon, have made untrue statements, I wish to say:

My statements are absolutely true and I can prove them.

Mr. Golden is not the inventor or originator of cutting a person in half. If you believe in reincarnation, possibly it was Mr. Golden under another name over 100 years ago performing this effect, or he may possibly be in his second childhood now and believes himself the inventor. No doubt the notary he swore before also believed him as I did before I had these proofs.

Extracts from Hopkins Book on Magic, published in September, 1897, illustration on page 49 shows—

A long coffin-like box containing a man with head sticking through a hole at upper end—the body of another man is outside the box with his head sticking in the box. This paragraph accompanies it on page 50: "Another performance of a somewhat similar character was recently performed at a New York theatre, in which a clown threw himself on a sofa and was cut in two by a harlequin. One part of the sofa with the body remains in one part of the stage while the other part with the legs and feet (which are all the time vigorously kicking) disappear through a wing at the other end of the stage. The action is very sudden and the effect startling. Of course, in this case there are two men similarly dressed. The head and body of one of them appears at the head of the sofa, while the body of the second clown is concealed in the box under the seat at the other end of the sofa, the feet and legs alone being exposed."

Extract from "Memories of Robert Houdin," published in 1859, page 123: "At my summons two slaves brought in a long and narrow chest, and a trestle for sawing wood. Antonio seemed to be terribly alarmed but I coldly ordered the slaves to seize him, place him in the chest, the cover of which was immediately nailed down, and lay it across the trestle. Then taking up a saw I prepared to cut the chest asunder. The chest was at length divided into two parts—" (Following this is a lengthy description of the secret).

Mr. Golden admits in his affidavit, Paragraph No. 5, that I spoke to him about my building this illusion long before he had ever shown it or any one knew he was building it. He claims March as the time of this conversation. I claim many months previous, as I was out of the city during March. Mr. Golden's memory as to dates is poor and he should be careful in making sworn affidavits. I believe it was after my first conversation with him that he started to build this trick, and as to improvements: If he had any to make why did he wait until two weeks after I had shown mine before making them and why did it take him six months to build an illusion he claims I built in six days?

Mr. Golden did tell me he was the originator and inventor and was having it patented and it was because I believed his statement that I later offered him \$100.00. He knew that it was because of this statement, that I did not start to build at once and this statement kept me from getting the effect out first. He has rebuilt his apparatus completely since I produced mine.

Mr. Golden evidently does not read very much. He claimed in Mr. Pat Casey's office he had never heard of the effect and conceived it of his own brain.

In connection with paragraph No. 7 of his affidavit regarding principle—wherein Mr. Golden states I copied "pulling the halves of box apart; and legs and head sticking through the end"; both these ef-

fects are particularly spoken of in the books. I do not walk through the boxes and I do not use slides. The effect is old—my method of producing is entirely different, new and original. Of the many performers who have used and are using this effect, I am the only one to do so with one person in the apparatus, and if any one at present in America is entitled to this illusion it is The Great Leon.

L. LEON.

Answers to Queries

Vaud.—George Fuller Golden died at Los Angeles, Cal., nine years ago.

Md.—"The Rosemaid" was produced for the first time in America at Baltimore, Feb. 26, 1912.

Burlesque—The "Monte Carlo Girls" title was used by a company, managed by Jas. C. Fulton.

Sing—Stella Wiley was a clever colored performer and was a member of John A. Isham's Octoroons. Shepard Edmunds was also with that organization.

S. M.—Joseph Jefferson was born in Philadelphia, Feb. 20, 1829, and appeared on the stage in 1833 as a pickaninny, with Thos. D. Rice.

Corner—Ned Wayburn staged "The Producer" for vaudeville, with himself in the title role. He played it at Hammerstein's Theatre, New York.

South—Chauncey Olcott presented "Macushla" at the Grand Opera House, New York. Gail Kane and Robert V. Ferguson were in the supporting cast.

Wayback—Fanny Herring was a native of England and came to America in 1841, at the age of nine. She appeared as a boy at the Old Bowery Theatre, New York, in 1842.

Gladys Miller and John Litel, whom Carle Carlton originally signed for "Irene," have been signed by him to support Julia Sanderson in "Tangerine," which opens at Asbury Park August 1.

C. G.—The cast of "The Regatta Girls," that year, included Ted Burns, Bert Davenport, Joe Leonard, Ralph Rockway, Walter Kelley, Jack Mendelsohn, Hugo Angelo, Anna Grant, and Marie Fisher.

M. D.—Douglas Fairbanks, assisted by Jean Murdock, Miss Hanchett and Elmer Booth, appeared in vaudeville in "A Regular Business Man," at the Fifth Avenue Theatre, New York. Thos. A. Wise played vaudeville in "A Chip of the Old Block."

TWENTY-FIVE YEARS AGO

Edna Leigh was working with her sister in vaudeville.

The Tivoli, Chicago, was opened with "Giroffe-Giroffa."

The theatres in Atlantic City, N. J., were the Academy of Music, with the Young & Fralinger Opera Company; the Empire, with Pat Reilly, Emma Francis and others; Guvernators, with DeHollis and Valdora, Culhane and St. Felix and others; Doyle's, with Sullivan and Smith, Mamie Champion, Miles and Raymond and others; Albrecht's Garden, Cleveland's Iron Pier, with Ida Howell and others.

Madge Ellis was singing in London, England.

Lydia Barry played at Pastor's Theatre, New York. She sang "My Mother Was a Lady."

"Hot Tamale Alley" (words by May Irwin, music by George M. Cohan) was published by Spaulding & Gray.

DeWolf Hopper played "El Capitan" at the Broadway Theatre, New York.

Edwin Latell, Maud Raymond, Press Eldridge, Fields and Lewis and Cora Rountt played at the Madison Square Roof Garden, New York.

Rialto Rattles

DOES CARPENTIER

Think it's better in the Summer or in the country? Oui.

MADE A HIT WITH HIM

Carpentier, upon his return to France, said "Dempsey is a great fighter."

SOME THINK

That a tale of harpooning a sea mammal is a "whale" of a story.

HISTORICAL

"What's all the shootin' for?"—"and Sheridan only twenty miles away!"

WONDER IF

They think those new smokes are the only cigarettes on the "Beech" (or) "Nut."

WE WONDER

Whether Mrs. Carroll ever sings to Harry, "All Those Things You Promised Me."

WILL "MECCA" A DIFFERENCE

That the motion picture industry will be wrecked with a 30 per cent duty, is what Morris Gest.

DO YOU SUPPOSE

A certain blackface comedian keeps on the burnt cork after the show so that he can sneak home "in the dark"?

BY THE DESCRIPTION

Of the bathing costumes worn at Deauville, France, the fishes must think that time has ceased to pass, and that it is eternally September Morn.

DON'T FORGET

That George M. Cohan not only wrote "Popularity," received money from "Popularity," but enjoyed a great deal of popularity.

ON THE PROCTOR TIME

Sheppard asked for a partner; someone took Bonita in to Camp, and the two are now doing a double, but where does Sheppard Camp?

LACONIC

"Egyptian dancer wants to sail, shall I let her," read a cable.

"B," was the answer from the impression, whose reply was more abbreviated than the dancer's costume,—perhaps!

WILL

Rives and Arnold tell us whether that wonderful single "catch" made by their party at Lake Placid last week was the only one that came down the Pike—and what inspired them to murmur sadly, "You poor fish!"

WE HARDLY THINK

That the Equity is of the opinion that George Cohan quit the theatrical game because next season he may be "Running For Office," or did he bow out because he wanted to "leave them laughing when he said goodbye!"

CHARGE OF THE MIGHT BRIGADE

Acts to the right of them,
Acts to the left of them,
Acts in front of them,
Someone has blundered;
Agents try their best and well
Day by day their acts to sell,
Layin' off—gee aint it hell—
Six or seven hundred.

ENVIRONMENT AND PROPINQUITY

Frank Ducrot, the wizard, tells the tale of a young magician just starting in the business who asked for a "black" spot because he was doing "shady" work.

Had he been a fire-king, no doubt he would have wanted to play the Sun time.

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

DRAMA LEAGUE PLANS TO OPEN BIG THEATRICAL CLUB IN LONDON

To Be Open to Both Sexes That Are Members of the Drama League and to Be Conducted Along New and Progressive Lines

LONDON, July 23.—The annual general meeting of the British Drama League held last week brought out some interesting and highly important developments in the theatre world that are being pressed by the members of the League.

The meeting was presided over by Charles Tennyson, a grandson of the poet, and he later gave up the chair to J. Fisher White.

Mr. Tennyson, in his opening speech, said that the League was in constant touch with one hundred and twenty dramatic societies in the country.

A committee was appointed to make an investigation into the matter of the building of a club in London for all members of the League, which would be founded upon new and progressive lines. The matter was first introduced into the discussion by Miss Lena Ashwell, who declared that at the present time the theatre clubs in London were practically closed to members of her sex. She said that a club for everybody that would provide a general meeting place where all interested in the theatre could discuss the drama and its workings was a necessary feature of the League.

The committee was appointed "to report to the Council of the British Drama League on the practical working and constitution of a club in London on the basis in

conformity with the aims of the League."

The assembly unanimously carried the motion made by Bernard Shaw that authors "extend to all dramatic enterprises that have for their object the establishment of permanent local theatres and which devote the profits of their performances to funds for that purpose, the same terms and privileges" given to commercial theatrical enterprises.

The motion made by J. R. Clynes, member of Parliament, that the Government be asked to initiate an investigation into the practicability of establishing a National Theatre was unanimously carried by the meeting.

The conference called by the London Council for the Promotion of Public Morality to discuss the censorship of plays, was held the day previous to the British Drama League meeting, and was officially attended by officers of the League. A protest was lodged against the present mode of play censorship by which all plays are passed upon by the Lord Chamberlain, whose decisions cannot be appealed from and are therefore final.

It was proposed that a central licensing body be appointed in place of the Play Censor, so that the theatres, plays and motion picture could all be licensed from the same office.

"CHU CHIN CHOW" CLOSES

LONDON, July 23.—After playing continuously for 2,238 times, "Chu Chin Chow" closed at His Majesty's Theatre, after last night's performance. The show opened in August, 1916, and had played to good business since. It had survived the air raids during the war, the depression of those times, the strikes of peace, and the theatrical slumps of all kinds.

Oscar Ashe, producer of the play, made a speech after the curtain, saying that he intended to produce another fantasy in the Fall, which has already been produced in New York, under the title of "Mecca."

"Chu Chin Chow" was also produced in New York a few years ago, where it did not play to the success which was expected, based on its great London record.

20 PER CENT DIVIDEND FOR ROYAL

LONDON, July 25.—Notwithstanding the recent depression in theatrical affairs, the business done by the Birmingham Theatre Royal for the past year has been satisfactory and a 20 per cent dividend is being paid, which is the same as in the previous year.

The trading profit for the past twelve months was £5,714, which, with £16,106 brought forward, gives £21,908 for distribution. Of this sum, £10,000 is being placed to reserve, and, after the deduction of £3,464 for the payment of the dividends, the remainder is being carried forward.

AMERICAN SKETCH SCORES

LONDON, July 25.—The new American sketch, "Serving Two Masters," by Ben Barnett, scored a decided success when produced last week at the Kennington. Alexander Loftus, Henry Ludlow and Violet Lewis are in the cast.

GETS TARZAN RIGHTS

LONDON, July 23.—George Broadhurst, of the Broadhurst theatre, New York, has obtained the American rights for "Tarzan of the Apes" from Arthur Carlton and Arthur Gibbons and will shortly produce the piece in New York.

HELD ON GAMING CHARGE

LONDON, July 20.—Dave Carter, manager of the Vaudeville Club here, was held for trial under bond of twenty pounds, after being arrested and heard on a charge of maintaining and using the third floor of the club for the purpose of unlawful gambling, contrary to the Gaming House Act, 1854.

Cecil Whitely, K. C., and Arthur Lawton were retained as attorneys on behalf of the club. Herbert Musket prosecuted for the Commissioner of Police.

In answer to a question by Whitely, Police Sergeant Goddard stated that the Vaudeville Club had assisted the police innumerable times at their benefits and concerts, and agreed that it was a thoroughly respectable and bona-fide club.

Mr. Whitely said he was prepared to admit that poker combined chance and skill, and he contended that it was no offense to play cards, which was not a game of mere skill, unless there was evidence that the place in which the gaming took place was a gaming house where gaming was part of the business of the establishment. If a game of cards was merely ancillary to the other uses of the club, no offence had been committed. The Vaudeville was not a proprietary club. It has been registered for twenty years, and provided all the facilities of social clubs in London. He submitted that there was not a tittle of evidence that the social arrangements were merely subsidiary to its use for gaming purposes; that it was not a common gaming house, and that there was no evidence upon which the defendant could be committed for trial.

BIG DROP IN TAX RECEIPTS

LONDON, July 23.—The figures made public by the Financial Secretary to the Treasury of the comparative yield of the Entertainment Tax during the months of March, April and May, in 1919, 1920 and 1921, show the great drop in the theatre business during the month of May, 1921.

In 1919, March produced £763,600, April £792,100, May £824,400. In 1920, March £997,400, April £999,900, May £870,500. In 1921, the figures for March were £1,057,000, April £1,017,600, and dropped in May to £75,100, which is the lowest amount of all three years during the periods of March April and May.

FILM TAKES HIT PLAY TITLE

LONDON, July 20.—A motion picture was exhibited here last week under the name of "The Maid of the Mountains," which bore no relationship to the play by that name. The newspaper critics have called it a case of deliberate title-snatching. The film seems to have no reason in its plot for the use of the title, and it is said that it was called such because of the success of the play.

LORAIN MAY DO SHAKESPEARE

LONDON, July 25.—On inquiry as to the truth of the report that he could make a Shakespearean production at Covent Garden, Mr. Robert Loraine said that negotiations with the Garden management to that effect had been proceeding, but that nothing had eventuated.

MERCEDES OPENS

LONDON, July 25.—Mercedes, and Mme. Stanton, opened at the Empire, Liverpool, this week and has been booked by Gus Bauer for a tour of the Moss Empires.

MAURICE TOURNEUR COMING OVER

LONDON, July 25.—Maurice Tournier well-known American motion picture director, is expected to arrive in England in August to film "Lorna Doone."

"IRENE" GOES ON TOUR

LONDON, July 22.—A road company sent out by McDonald and Young, with "Irene," opened its tour this week at the Gaiety Theatre, in Douglas. Other companies will be sent out later in the season.

BANKRUPTCY DISCHARGE DENIED

LONDON, July 18.—Scott and Whaley, the American colored performers who entered a petition in bankruptcy last year, made application last week in the London Bankruptcy Court to be discharged but their application was denied by the Registrar, on account of a £6,000 judgment against them held by William Henshall, the producer. They also owe their counsel fees of £500.

Scott and Whaley appeared in Henshall's revue, "Me and My Gal," but broke their contract with the producer, on the ground of Scott's ill-health. Henshall sued and obtained judgment of £6,000.

The Official Receiver said at the hearing that Whaley estimated that his living expenses and expenses engendered by betting on horse racing were about covered by his income from his stage work, which amounted to between £1,100 and £1,200 in the year before he went bankrupt. Scott estimated that his living and betting expenses were a trifle more than what he earned in 1920.

By order of the Court Scott and Whaley had already paid back £600 to their creditors, and their attorneys applied for the discharge, subject to payment of £500 more at the rate of about £5 a week each until paid.

The Registrar considered this too lenient and said he would suspend judgment for six months.

CO-OPERATIVE OPERA CO. FORMED

LONDON, July 25.—The singers and musicians concerned with the Beecham Opera Company, Ltd., now in liquidation, will endeavor to carry on the company on a co-operative basis.

Agnes Nicholls, Norman Allen, Walter Hyde, Robert Radford, Thomas Busby, Horace Halstead, Van der Meerschen and Percy Pitt, as directors, have registered a limited liability under the title of the British National Opera Company, Ltd.

All the artists, the chorus, the staff and the orchestra are concerned in the new project, and it is planned to give spring and autumn seasons in London as well as a tour in the provinces, which shall embrace forty weeks each year.

DALY SAILS FOR HOME

PARIS, July 25.—Arnold Daly sailed for New York last Saturday after having completed his plans for the production of a series of short run attractions at the Greenwich Village Theatre. He will centre his attention on the production of Sionseer's "Children's Tragedy" in which his daughter, Blythe Daly, will be seen for the first time under her father's direction. He denied that he would produce a series of Shaw dramas at the Greenwich Village Theatre, but that he might try out "A Man of Destiny."

TO DO "SPANISH TREASURE"

LONDON, July 25.—"Spanish Treasure," in which Mr. Chas. Hawtrey will play the leading part is to be the title of Walter Hackett's new play which Mr. Thomas C. Dagnall will produce at the Criterion on Tuesday, after a preliminary week at the Royal, Brighton, where it opens. "Grumpy" (with Cyril Maude), must, therefore, finish its run on Saturday.

MUSICAL SHOWS IN LA CIGALE

PARIS, July 25.—La Cigale, the music-hall, is being used during the summer months to house musical comedies. The first of those produced is "La Galante Epreuve," in which Mlle. Mealy returned to the stage after an absence of several years. The house will revert back to its music-hall policy in the Fall.

"WANDERING JEW" CLOSING

LONDON, July 25.—"The Wandering Jew," which is in its eleventh month at the New, will be withdrawn shortly to make way for a new production by Mathe-son Lange, in association with Mary Moore.

REVOLT AGAINST NUDE DANCERS

PARIS, July 23.—Theatrical critics and the public in general are rising in revolt against the male dancers who have been appearing in almost complete nudity in various places here. One in particular, a Swedish dancer by the name of Jean Borlin, gave a distinguished audience a considerable shock by giving an exhibition with nothing on but a loin cloth. Not only Borlin, but a number of other Russian dancers, and those of different nationalities, have aroused the ire of the theatre-going public. "If we let them continue, what will we get next?" is the cry of one newspaper.

VERDICT AGAINST WALTER HAST

LONDON, July 25.—A case was heard in the Westminster County Court in which Edward Louis, an author, brought action against Walter Hast, of Leicester Square, to recover the sum of 20 pounds sterling. Witnesses who appeared for the plaintiff stated that the claim was for the return of moneys paid to Mr. Hast when he undertook to produce a play written by the plaintiff. It was alleged that no attempt was made to carry out the agreement and judgment was given to the plaintiff for the amount claimed and costs.

MARRIS TO DO "M'LADY"

LONDON, July 25.—Edward Marris, who for many years was with Mr. De Courville, has secured a short tenancy of the Playhouse until Frank Curzon and Gladys Cooper's opening in September. Mr. Marris produced a domestic comedy in three acts, entitled, "M'Lady," by Edgar Wallace, which had its premiere at the Playhouse, July 18. In the cast are Miss Helen Spencer and Miss Henrietta Watson, and Frank Hector.

"EDGE O' BEYOND" OPENS

LONDON, July 25.—"The Edge o' Beyond" was successfully presented last week at Eastbourne and will be produced here at the Garrick Theatre on August 10, by Ruby Miller and Julian Franks. Meanwhile the piece will play Ramsgate, Newcastle, Liverpool and Blackpool.

Joe Schuster will open in vaudeville this week.

Belle Baker is headlining the bill at Atlantic City this week.

Walter Gallagher and Helen Ryan have teamed up in a new dance act.

Jack Loeb is booking the Fox circuit during the absence of Edgar Allen.

Harry Truax opened a new five people operatic act in Brooklyn last week.

The Ryan Sisters are playing an extended engagement at Bozart's Atlantic City.

The Tony Cornetta Trio are playing the Sablosky time; direction of Tom Rooney.

Ruth Syrop, secretary to Tom Rooney, left for a vacation of two weeks last Monday.

"Hook" Masters will be seen in William Seabury's act shortly, taking Seabury's place.

The Boris Fridkin Troupe open on the Sun time August 21, at Toledo; direction of Eddie Fredrik.

Herman Sevely, the tenor, will be seen in musical comedy next season; direction of Harry Walker.

Julia Garrity opened for a summer's engagement at the College Inn, at Coney Island, last week.

Jules Howard, of Jackson and Howard, is at his home, recovering from an infection of the leg.

Amelia Stone is having a new act written for next season by Howard J. Green and Milton Hockey.

Jimmy Hodges visited New York last week, prior to opening his season in Scranton on Monday.

Lucy Beaumont has been engaged for the new Oliver Morosco show, "Just Wait Till We Get Married."

Frank Losee and Julia Arthur are to play Count and Countess de Linvers in Griffith's "Two Orphans."

"Happy Moments" and the Phina Brothers open on the Sun time in September; direction of Eddie Fredrik.

Leo Broeder, who was with Al G. Fields last season, will go with the Gus Hill's minstrel show next season.

Yvette Quinn, formerly at Reisenweber's, is now singing at the Palais Royal; direction of Walter Windsor.

Maurice C. Raymond, whose show was entirely destroyed by fire, is now building a new act for vaudeville.

Frank and Ethel Carmen are taking a vacation at Glen Lake, N. Y. They will re-open in vaudeville August 14.

Gertrude Douglass, who recently closed with the Kilties Band, will be seen in a musical production next season.

Adams and Held open on the Poli time the first week in August and have a route to follow; direction of Bill Lykens.

Kemmy and Chelsea, a dancing team, have been engaged for "Snap Shots"; direction of the Leslie Morosco office.

George Walsh, who has been appearing in motion pictures, will be seen shortly in vaudeville in a dramatic sketch.

Howard Hall, who was to open in Denver August 7, is ill on the coast and his appearance has been deferred till later.

Tommy Gordon is resting in the mountains and will re-open in vaudeville next week at the Royal, with "They're Off."

ABOUT YOU! AND YOU!! AND YOU!!!

Marcia White has been placed under contract for a new Broadway production in which she will be featured next season.

Eddie Fredrik left for a week's vacation at Atlantic City last Saturday; Buddie Sheppard will take care of the office.

Creighton Hale and Katherine Emmet will appear in the Griffith forthcoming film production of "The Two Orphans."

Mario Carboni, baritone, has been booked by the Walker Theatrical Exchange for the Little Caruso Company, season 1921-1922.

Jackson and Taylor, the vaudeville singing and dancing act, opened for the summer at the College Inn last week in Coney Island.

Lucille La Verne, who was the witch in "Aphrodite," has been engaged for the part of Mother Frochard in "The Two Orphans."

Lady Alice's Pets opens in Brooklyn week of August 15th and have been given a route of 40 weeks; direction of Bill Lykens.

Betty Burrow has been engaged by Jimmy Hodges for his musical stock company through the Walker Theatrical Exchange.

Gene Meyers, manager of the American, returned from Schroon Lake where he had been spending a vacation, by motor last week.

Charles Calvert and Lillian Pearl have been booked by Walter Windsor for Ike Bloom's "Midnite Frolic," Chicago, to open August 15.

"The Band Box Revue," formerly a Gus Edwards act, has been taken over by Max Rudnick and will open on the Loew time September 18.

Phoebe Lee and Laura Gold have been booked by Harry Walker to open with Jimmy Hodges Stock Co. at Scranton, Pa., this week.

Hugo Morris, who was summering at Schroon Lake, broke a bone in his foot and left last week for Albany to have an X-ray taken.

Everett and Cavanaugh, the dance team which appeared with Pat Rooney's act in vaudeville, are now working at Stauch's, in Coney Island.

Edna and Grace Dreon are back in New York resting after a tour of the Southern time. Edna Dreon will open in her single next month.

Kincaid and Kincaid, in a novelty double ventriloquial act written by James Madison, will be under the direction of Bill Lykens next season.

Felice Gregoria, who created the part of the cobbler in "Chu Chin Chow," has been engaged for a new comic opera to be produced by the Shuberts.

Harry Wallace, who has been staging the Jimmie Hodges productions for the past two years, is now connected with the Walker Theatrical Exchange.

Shirley De Me has been engaged for the part of Annette in Lawrence Weber's "Nobody's Money," which opens at the Long Acre theatre in August.

Donna Montran, who is taking a few weeks' vacation, will open early in August in the new single "As You Like It," written by Hockey and Green.

The La Mont Trio open August 15 in Chicago and have a route of 40 weeks over the Orpheum and Keith eastern time; direction of Bill Lykens.

Chas. T. Lewis will soon begin his second season with "The Storm" company, in which he plays one of the important parts and is also stage manager.

Walter Wilson has arranged with Stanley James to have a new play tried out by Mr. James' stock company, which plays at the Auditorium, Malden, Mass.

Alice Lawlor, who is now singing at Bozart's, Atlantic City, has been signed for one of Arthur Pearson's shows for next season; direction of Walter Windsor.

Elsie Gilbert, of Nell and Elsie Gilbert, was married on Monday, July 18, to Du-bert L. Armstrong, formerly of Armstrong and Schramm, at Long Branch, New Jersey.

Helen Seymour has been signed by Herbert S. Frank to appear in his latest revue entitled "Hello Songland." Miss Seymour will be supported by a notable cast.

Hackett and Delmar have completed a tour of sixty-three weeks over the Orpheum and Western time and will open next month on the Keith time in the East.

William Demarest and Dave Harris spent their week-end at Lake Hopatcong, motoring there in Harris' Stevens-Knight car and taking a valet and chauffeur with them.

Herman Deutsch, formerly first violinist at the Broadway Theatre, is conducting the orchestra of the Fordham Theatre during the absence of Al Ferri, who is on his vacation.

Tom Rooney will manage the State St. Theatre in Trenton, N. J., weeks of August 8th and 15th, relieving Charlie Wahn, the manager, who will go away for two weeks' vacation.

Ruth Terry spent a day in jail rather than pay a ten dollar fine, in Freeport last week, for speeding and then paid the fine in the morning rather than stay in jail another day.

George Rasley, who is at present appearing in "The League of Nations" in London, is awaiting the arrival of the stork; Mrs. Rasley was Helen Gunther, prima donna of "Tickle Me."

The Musical Wileys, who just finished a tour of the Loew time at Montreal, have been routed over the Sablosky time and are playing Wilkes-Barre this week; direction of Tom Rooney.

Nellie Louise Du Bois, formerly prima donna with the Mann Musical Show, has been engaged by Jimmie Hodges for the stock company at Scranton, Pa.; direction of Harry Walker.

Jack Burton, who played in David Belasco's production of "Tiger Rose," has been engaged to play the part of the Hunter in the road production of "The Bat," which opens at Boston.

Roy Tracy has been engaged for the part of LaVenda, the silk seller for "Chu Chin Chow"; Tracy has designed some new mannikin costumes that will be used in the forthcoming production.

Whitford Kane, who has been engaged for "Other Lives," has left for the mountains, to take a vacation before opening, and to complete an original comedy called "John Willie," which he is writing.

Hattie Althoff, of the Althoff Sisters, who is now singing at the Blackstone, Atlantic City, has been engaged by the Shuberts for the Winter Garden next season; direction of the Walter Windsor office.

Barney Gallant, manager of the Greenwich Village Theatre, has just returned from Europe and has brought with him new novelty effects which will be used in the "Greenwich Village Follies of 1921."

Murray Howard, of Howard and Hoffman, who have just returned from a coast tour on the Loew Circuit, is ill at the Bedford Sanitarium in Brooklyn, but is expected to be about again in a few days.

Channing Pollock, author of "The Sign on the Door," sailed on Tuesday for London where he will supervise the staging of his play which opens at the Playhouse with Gladys Cooper in the leading part.

O. S. Lippert of the A. J. Scott and O. S. Lippert Amusement Company, has been appointed general booking manager for the "Flowers of France" company and also for the "Called to Headquarters" company.

Margaret Young, a member of the "Greenwich Village Follies of 1921," has been selected by the Vanity Fair Silk Mills as the "Vanity Fair Girl of 1921" from among many show girls and artists' models.

Barry Macollum, one of the members of the Repertory Theatre, Inc., who recently presented "John Ferguson," will sail for Ireland this month to bring back some Irish plays which will be done this season.

Pedro Cordoba will play the part of Lancelot in Milton Royal's romantic drama, "Lancelot and Elaine," which will be presented at the Greenwich Village Theatre in September by Authors-Players, Inc.

Tom Rice, Gladys Wilcox, Miriam Fine, Lillian Pearl and a chorus of six are appearing in Walter Windsor's "1921," at Parkway Palace, Brooklyn. Starting August 15, a new show with eighteen people will be installed.

Sammy Kramer, the 9 year old violinist, will be heard in a series of concerts under the direction of Max Rudnick; Kramer plays the Town Hall, Hunter, New York, and will play 12 concerts to follow through New York State.

Grace Adler, Carmelita Broch, Marcella Courtwright, formerly with "Apple Blossoms," Lubovka and a chorus of eight are in the cast of "Follies of Fashion," which opens this week at the Amphion, Brooklyn; direction of Max Rudnick.

Henry Stephenson, who was last seen in support of Jane Cowl, has been engaged by Brock Pemberton to play Norman Trevor's part with the original company of "Enter Madame," which begins its tour at Atlantic City the week of August 1.

Johnny Max has arrived here from England and, after a vacation, expects to be put in a revue. Before coming here he finished playing G. W. Williamson's "Oh Boy Revue," after working the Moss, Stoll and Gulliver circuits for two and a half years.

Kenney and Hollis, who have been working together for twenty years, have just completed three consecutive years over the Orpheum Circuit and arrived in New York last week. They will open on the Keith Circuit in Boston on September 26th.

John Wray, who has been playing with Stuart Walker's company in Indianapolis, has returned and has been cast to play an important part in "The Night Cap," by Guy Bolton and Max Marcin which will have its premier at the Thirty-ninth Street Theatre on August 3.



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DENIES VAUDEVILLE AID

A report published in newspapers last week stating that the vaudeville interests were backing the burlesque managers in their open shop project was vociferously denied at burlesque headquarters yesterday, the burlesque men pointing to their resignation from the United Managers' Protective Association as the best proof of their intention to go through the forthcoming season unaided from any other managerial source.

"Sam" Scribner, when shown the story connecting vaudeville with their movement, declared: "That is not only untrue, but ridiculous. We have never solicited aid from any outside interests, nor are we affiliated with any other branch of amusements. We simply decided to manage our own business affairs as we saw fit and believe the other branches of the business will do likewise. Furthermore, we do not need any aid. We are thoroughly organized and have an abundance of stage and musical help, many signed up with next season's contracts. And every man on our list has had experience, a large number of them former union men who are not only willing but anxious to accept engagements on the open shop basis. Many of these men gave up their cards because of differences with their local executives. We have applications showing where men were not given road cards by the union local because the local decided they had lost their standing when they enlisted in the army, and would have to serve two years more before they were eligible for the road. And some of these men with 12 and 14 years' experience! That's a pretty nice state of affairs for any union to have on its record. These men who lost their standing because they fought for their country are beginning to hesitate when it comes to fighting for their union. You can state for burlesque that it hasn't solicited nor does it intend to solicit any aid from anyone."

The burlesque men show no apparent worry as to the possibility of discontent in the ranks of its professionals. Most of the burlesque actors have been with the producers for a period of years and many of them hold contracts for two or three years beyond the coming season. These people are thoroughly satisfied with their working conditions and salaries and know they are assured of a full season's work, and unlike their musical comedy and dramatic artists have nothing to worry about once the season opens.

Another singular phase of the open shop situation that has escaped the spotlight of publicity is the differences existing between the stage employes and the Carpenters' and Joiners' Union. This difference was no end of worry to the Federation executives, the Carpenters' and Joiners' Union declaring that all carpenter work came under their jurisdiction and should be handled by their union. A case wherein the carpenters and joiners pro-

tested against stage carpenters accepting jobs on studio work in California was decided against the stage hands' union and the latter organization instructed to notify its California officials to discontinue this practice under penalty of the loss of its charter. With the Carpenters' and Joiners' Union holding 3,000 votes in the Federation and the stage hands only 20 votes, the relative strength of both organizations is obvious.

"KNICK KNACKS" CAST SIGNED

The cast for Harry Hastings' "Knick Knacks," which takes the place of Harry Hastings' "Big Show" on the Columbia Circuit, will be Tom Howard, Phil Peters, Maurice Cole, The Melody Trio, the Three Syncopators, Lew Denny, Hazelle Loraine, Mattie Billie Quinn and Helen Fordyce. Harry Dittmas will manage the show.

LEWIS GETS LIFE MEMBERSHIP CARD

At a meeting of the Burlesque Club held in the rooms of the club house Sunday, Sam Lewis, who organized the club, was presented with a gold life membership card beautifully engraved.

The club also decided to hold the drive for new members open during the month of August.

COLLINS & PILLARD FOR VAUDE.

Marty Collins has been released from his contract with I. H. Herk for next season. He is doing an act in vaudeville with Jack Pillard and they have been offered a route over the Keith time. Collins was with Jimmy Cooper and his "Beauty Revue" last season working opposite Eddie Hall. Pillard was signed with Arthur Pearson for one of his shows the coming season, but has cancelled.

"HURLY BURLY" CAST SIGNED

The roster of Joe Wilton's "Hurly Burly" this season will include besides Wilton, Chas. Goldie, Chas. Marshall, Jimmy Raymond, Irving Karo, Phil Fletcher, Arlone Fletcher, Arlone Johnson, Helen Gould and Doris Sennett. Ben Cascadden will manage the show.

SIGN FOR "SOCIAL MAIDS"

The roster of Max Spiegel's "Social Maids" this season will include John Quinn, Karl Bowers, Harry Stratton, Ralph Rea, Lovy Mary Greene, Nettie Knise and Babe Warrington. Max Quitman, manager, and Sol Meyers, agent.

IRVING GEER RETURNS

Irving Geer returned to New York last week on the Olympic from England where he has been working the past four and a half months.

KILBY SIGNS FOR "REVUE"

Harry Kilby, part of last season with Stone & Pillard, signed last week to go with Dixon's "Big Revue."

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BURLESQUE

BURLESQUE MEN RESIGN FROM UNITED MGRS.

TO WAGE FIGHT ALONE

All the burlesque managers of both the Columbia and the American wheels resigned in a body from the United Managers' Protective Association last week, because of the separate stand the burlesque men, who represent over one hundred shows and almost as many theatres, have taken upon the open shop question with relation to the musicians and stage hands.

The resignations filed last week with the U. M. P. A. also include that of Samuel Scribner, president of the Columbia Amusement Company, from the office of treasurer of the U. M. P. A., and I. W. Herk, president of the American Wheel.

The official resignations were contained in a letter sent to Marc Klaw, president of the U. M. P. A., which read as follows: "Mr. Marc Klaw, President of the United Managers' Protective Association, 'Dear Mr. Klaw: I am authorized and do hereby tender to the United Managers' Protective Association the resignation of all burlesque theatre owners and of all burlesque show owners connected with and controlled by the Columbia Amusement Company as members of our association.

"Along with this I am tendering my resignation as treasurer, to take effect upon receipt of this letter."

(Signed) SAM S. SCRIBNER.

The purpose of the resignation of the burlesque men was so that the other managers in the U. M. P. A., who are not fighting the closed shop of the musicians' and stage hands' unions, would not be drawn into the fight.

The burlesque people declared last week that they had already signed two hundred men to handle the burlesque shows for the coming season. The contracts signed with these men call for a minimum engagement of forty weeks.

At the offices of the International Alliance of Stage Employees it was said last week that the burlesque situation was not worrying the union heads in any way, as there were probably not more than 350 of their membership of 25,000 in the country that were employed in burlesque.

"We consider the burlesque men's attitude unimportant," said Assistant President Spencer of the union. "We will fight the open shop plan though when the proper time comes."

The situation of the stage hands is much more serious than that of the musicians, due to the internal troubles in the musicians' union. The American Federation of Musicians having ousted the local union from membership in the parent body recently, the theatrical managers feel that if they hire musicians from the local union, they will in effect have open shop, as the musicians are technically "outlaws." It is possible, however, that some compromise may be arranged soon between the parent and local bodies.

SIGN FOR MUTT & JEFF

The roster of Sim Williams' "Mutt and Jeff" show includes, Jerry Sullivan, Al Morris, Laura Deihl, Fanny Purcell, Doris Claire and Walter Terry. There will be one more man engaged. Al Clarkson will be the manager, Chas. Foreman agent, and Ben Fink the second man.

HEXTER TO MANAGE EMPIRE

Billy Hexter will manage the Empire, Cleveland, this year. Hexter managed the Cadillac in Detroit last season.

WELCH CANCELS CONTRACT

Harry "Zoup" Welch has cancelled his contract with Barney Gerard.

THEATER MANAGER INJURED

Boston, Mass., July 22.—Harry Hollis, manager of the Hyde Park Theatre in the Hyde Park section of the city, narrowly escaped death in an automobile accident near his theatre several days ago. While driving his car on a wet pavement, a child ran out directly in the path of the machine. In avoiding running the child down his car skidded and ran up on the walk, into a tree. He was pinned between the seat and steering wheel. Hollis received minor injuries.

Hollis was formerly straight man with "Harry Hastings Show" and retired several years ago after eighteen years on the road, to take over the management of this theatre.

BURLESQUERS AT SHORE

ATLANTIC CITY, N. J., July 14.—A number of well known show folk are spending these hot days here. Among those who are seen daily on the Boardwalk are Sam Lewis, manager Majestic, Jersey City; Mr. and Mrs. Jimmy Kenney, Billy Hexter, William S. Campbell, Rose Sydel, Rose Sydel, Jr., Al and Nan Delmont, Nora and Gypsy Bryne, Jack Daw, Mr. and Mrs. Charlie Soldier, Mr. and Mrs. B. F. Kahn, John Thompson, James O'Hara, Mr. and Mrs. Lester Arronson, Meyer Green, Mr. and Mrs. Jack Sheppard, George Jaffe, Mr. and Mrs. Ed. Anderson and Paul McGrail.

HEDGES TO MANAGE EMPRESS

Harry Hedges will manage the Empress in Cincinnati the coming season for the American Burlesque Circuit. Hedges was manager of the Olympic, that city, for several years up to the middle of last season, when he was compelled to resign on account of ill health.

WHITE & ULIS SPLIT

The team of White and Ullis have split. Matty White will carry out his contract he and Ullis had signed with Jacobs and Jermon for the coming season, going it alone. Al Ullis will team up with his brother Herman and work in vaudeville under the name of the Ullis Brothers.

ALFARETTA SYMONDS CLOSES

PHILADELPHIA, Pa., July 22.—Alfaretta Symonds, who will be with J. Herbert Mack's "Maids of America" this season, has completed her vaudeville tour. Miss Symonds will spend a few weeks at Atlantic City before starting her rehearsals in August.

FINNEY REVUE CAST SIGNED

The roster of the "Frank Finney Revue" will be Frank Finney, Ernst Mack, Althea Barnes, George Kinnear, Josephine Mann, Laura Huston and another act to be signed. Frank Pierce will manage the show.

EDDIE BENTON TO MARRY

Eddie Benton, straight man the past season with "Going Up" Company, and Ethelwyn Purdy, another member of that company, will be married the first week in August in New York. They will spend their honeymoon at Lake Hopatcong.

MAX DODY AT SARANAC

Max Dody, brother of Sam and Dan Dody, is recuperating his health at Saranac Lake, where he has been for several months. The Dody boys say that Max is getting along fine, and will soon be well enough to return home.

BUSTER SANBORN SIGNS

Buster Sanborn is signed as ingenue with Charlie Franklyn's "Ting-A-Ling" for the coming season. Miss Sanborn was formerly at Kahn's Union Square and the National Winter Garden.

COLUMBIA PLANS BIG LOBBY DISPLAYS

PHOTOS FOR ALL HOUSES

The Columbia Amusement Company will put into effect this season the new policy of lobby display, there was so much talk about the latter part of the past season.

There will be in the lobby of every theatre on the circuit three frames of pictures. One will have the photographs of the show playing the house the current week. There will be eight subjects or principals pictures in this frame and five groups of girls. The other two frames will have the photo of the show following, which will contain the principals, single pictures and groups as well. Five groups and eight single pictures in each frame.

New photographs will be forwarded by the photographer to each house weekly. They will be ordered by Jesse Burns of the Columbia Amusement Company, in the same manner as he has been ordering the paper in the past. The photographer will forward the pictures in plenty of time, so that they will be at the theatres before the show gets in.

Many of the managers have already had their principals photos taken and all will be complete before the season opens.

Extra photographs will be ordered by the managers themselves which will be used in the newspapers.

Stock three, eight and twenty-four sheet paper has been ordered and will shortly be shipped to all the houses on the circuit. This paper will be posted about the first of September or about five days before the houses open.

According to the present plans the shows will use up the paper that was left over from last season and the only other paper that will be used will be block half, one and eight sheets. The small stuff the shows use will be taken care of by the agents of the shows as they have been doing in the past.

"PEEK-A-BOO" FOR BIG TIME

Jean Bedini will place his "Peek-A-Boo," now playing Atlantic City, on either the K. & E. or Shubert time this Fall. He will no doubt put the same company intact on the big time as he has now. However, at present it is routed no further than Newport, where it plays next week. In case he does put this show on either of these circuits, he will put an equally as good show on the Columbia Circuit the coming season. It has been stated that if the present plans go through, Bedini will put last season's "Peek-A-Boo" with some changes in the book, back on the Columbia Circuit with the Kelso Brothers at the head.

REEVES' ROSTER COMPLETE

Al. Reeves' roster includes Harry ("Heinie") Cooper, Frank Pickett, Charles Levine, Jim and Flo Bogard, Julia Gerety, Mae Janee, Evelyn Reade, Bobbie Dean, and Reeves himself will appear in a specialty.

"CHICK CHICK" CAST ENGAGED

The roster of George Jaffe's "Chick Chick" Company on the American Circuit is Harry (Hello Jake) Fields, Billy Hall, Jack Alton, Tim Ryan, Harry Cless, Dixie Mason, Betty Gorden and Annette Stone. Hughy Bernard will manage the show.

SIGN FOR "HELLO, 1922"

James T. Cooper signed the Snappy Trio for his "Hello 1922" show the coming season.

UNION SQUARE SHOW IS COLLECTION OF BITS AND GOOD SONGS

I. B. Hamp called his show at Kahn's Union Square which was in two parts last week, "She Sided by the Sea-side" and "After the Ball." The cast is the same except that Al Golden, a straight man, opened in the place of Johnny Kane, who closed the Saturday night before.

The show opened with Joe Lyons singing "Broadway," assisted by the chorus. The principals then went into a bit, which was followed by Miss Pennetti singing "The Last Barber's Ball" with the chorus. The principals then offered "In the Book" bit, in which Hamp, Golden, Miss Reese and Miss Mallette appeared, finishing in a catchy little song "Do You Think So?"

Miss Reese then offered a specialty, singing a high class number, Woodman's "Birthday Song" delightfully. Miss Reese sang in a rich, clear voice, reaching her high notes with ease. It's a style of number seldom heard at this theatre, but it was appreciated by a fairly good sized house.

Rose and Lyons in a comedy talking act was next. They offered a line of talk about a salesman.

"Everybody's Welcome in Dixie" was offered by Miss Mallette and the girls. Miss Mallette displayed a lot of "pep" in this number and was awarded several encores for her efforts.

The "suicide" bit followed in which all the principals took part.

A very pretty number was offered by Miss Cornell called "Blue Jeans." Miss Cornell surely knew how to sing this number and it went big.

In the "magic" bit Rose, Hamp and Golden appeared. In the "How Could You Do It" bit Hamp, Lyons and the Misses Cornell, Pennetti, Mallette and Reese worked. Miss Mallette followed this with singing "Take Away the Blues" and the way she put it over was enough to drive the blues away from anyone. She sure did do it well.

In the "ouji board" bit Hamp, Rose, Golden, Miss Cornell and Miss Pennetti appeared.

Miss Reese sang "Come to the Moon," a pretty number which was excellently offered by this young lady. The number was prettily staged; after singing a verse and chorus, Miss Reese was lifted above the stage in a quarter moon illuminated, where she sang another chorus with the girls well placed on the stage. The producer had the other principals sing a chorus and the comedians working up some comedy which did not add any value to the number, which should have finished on Miss Reese's second chorus, when alighting from the moon. The chorus girls worked well in this number, in fact better than they did in any other number in the show.

The "silverware" bit was next with Hamp, Rose and Lyons.

Miss Cornell sang "Mimi" assisted by the chorus very well and deserved the encores she received.

The "butterfly" bit followed, Hamp, Rose, Lyons and Miss Pennetti were in it. "The Royal Garden Blues" was well rendered by Miss Pennetti near the finale of the show and it went big.

The "grip" bit closed the show with Hamp, Rose and Golden doing it. SID.

UNION SQ. ACTS CLOSING

Joe Rose, I. B. Hamp, Al Golden and Shirley Mallette will close at Kahn's Union Square next Saturday night. Francis Cornell closed last Saturday night for two weeks' vacation; she will return to play two weeks more, before starting rehearsals with Tom Sullivan's Show. Kitty Warren returned from her vacation Monday. Pat White and Danny Murphy will open next Monday. White is putting on the show.

BETTY PALMER AT WILDWOOD

WILDWOOD, N. J., July 22.—Betty Palmer, soubrette last season with an American Circuit show, is spending the summer at her cottage here. Mr. and Mrs. James Woodside and Margie Lee are also with her.

"SUGAR PLUMS" CAST COMPLETE

The roster of Dan Dody's "Sugar Plums" includes Joe Freed, Artie Leeming, Leo Nadel, Harry Rose, Charles Brown, Tom Duffy, Dorothy Rayfield, Folly Follette, May Newman and Nita Rose. Charlie Falk will manage the show.

TAAFFE TO MANAGE GARRICK

St. Louis, Mo., July 24.—Tom Taaffe will manage the Garrick Theatre this city for the American Circuit the coming season.

MELODY LANE

PRODUCERS PLAN TO STOP PAYMENT OF ROYALTIES TO COMPOSERS

Arthur Hammerstein Just Back from Europe Says Writers Get Enough from Sale of Published Numbers and Should Not Expect Money from Show Producers

American theatrical producers who have recently returned from England, bring with them a new scheme for the readjustment of the royalty arrangements usually made with composers of Broadway musical productions that, if adopted, will revolutionize the present system of royalties and greatly reduce the earning of composers and songwriters. London producers no longer pay the composers royalties for the performance of the music which they write for their shows, the composers' earnings being confined to the royalties on the sheet music sales and on the mechanical reproduction rights.

The non-payment of royalties by producers in London was a direct outcome of the bad business which the theatres in London have been doing for some time past. When the proposition was first made, the composers who had been writing the music for London's musical shows refused, of course, to accept any such propositions. The producers then resorted to the music houses and obtained the younger composers, who were anxious to make their reputations and were therefore willing to forego their royalties from the production to get a hearing. According to L. Lawrence Weber (an American producer who has just returned from London), the music in the shows written by these young men is as good as, and some cases better than, it has been in the past.

According to Arthur Hammerstein, who arrived with Lawrence Weber, the plan has been successful in London, and there is no reason why it should not be tried in this country. He intends, he said, to bring the matter before the next meeting of the Producing Managers' Association.

"Composers," he maintains, "earn several times as much in royalties from the sheet music sold and the mechanical rights as

they do on the royalties which they now get on the gross receipts of the shows. In addition, they frequently get bonuses for placing their numbers with publishers, and additional royalties on the performing rights from the Society of American Composers, Authors and Publishers.

"The producers of the shows," he continued, "receive no part in these profits from the numbers in the shows, although they created the market for the music and made the music valuable. It is unfair that the producer should not share in these profits after he had made them possible. Therefore, if the producer is not to share in all the profits on the music, the composer should be content with the royalties he makes on the music and should not benefit from the gross receipts of the show.

"It is different in the case of the author of the book. His earnings are limited to the royalties on the gross receipts, but the composer usually receives three or four times as much as his royalties from the sale of his music. And the sheet music of Broadway shows is sold to retailers for from eighteen to twenty-five cents, of which the lyric writer and the composer receive from six to eight cents, which they divide equally."

When it was brought to Mr. Hammerstein's attention that although some shows are successful their music does not sell, and the composer would not, in those cases, receive the additional royalties, he declared that, if the music in a show was not good enough to sell, the composer deserved no royalties.

"Only the numbers in a show are important and the composer gets the earnings on these that I have already mentioned. As to the intermediate or incidental music in a show, I can get an ordinary hack to write it for fifty dollars."

\$60,800 RAISED FOR FOSTER HOME

LOUISVILLE, July 23.—The State Commission which has been appealing "to Kentuckians at home and abroad" for funds to buy Federal Hill, the old Southern mansion near Bardstown, in which Stephen Foster wrote "My Old Kentucky Home," today reported contributions of \$60,800, which exceeds the necessary purchase price of \$50,000 but does not, according to the commission, provide sufficient funds for its complete restoration.

The excess above \$50,000 will be used to care for the old mansion until the Kentucky legislature meets and decides the methods of preservation.

FEIST MANAGERS CHANGE

Harry Kessel, formerly connected with the Minneapolis office of Leo Feist, Inc., is now manager of the Kansas City office of the company, and Harry Coe, who for some time has been the Kansas City manager, has been transferred to Los Angeles.

HARRY HOCH ON VACATION

Harry Hoch, of Waterson, Berlin & Snyder, professional department, left for a two weeks' vacation at an up-state resort.

MACEY OUT OF BROADWAY

Joe Macey, who has been associated with Will Von Tilzer for some time, is no longer connected with the firm.

BRODEAURS WITH BERLIN

Reo Brodeurs, formerly with the Al. G. Fields' Minstrels, is now connected with Irving Berlin, Inc.

MUSIC ASSOCIATION NEEDS FUNDS

CHICAGO, Ill., July 17.—The Civic Music Association of Chicago is badly in need of funds, according to Charles H. Wacker. The association maintains an orchestra under the direction of Frederick Stock, and not only gives popular concerts in Chicago, but also prepares musicians for symphony organizations. A committee of citizens is trying to raise \$15,000 to meet the absolutely necessary budget.

BERLIN MOVING ON SEPT. 1

The offices of Irving Berlin, Inc., will, on September 1, be located in the Church-hill building at Broadway and 49th street. The entire top floor of the establishment is being fitted up for the business, one of the features being a skylight for each room.

SONGWRITER LOSES LEG

Stanley Dunkerley, song writer, who wrote "When I Looked Into Your Eyes," and other numbers for Waterson, Berlin and Snyder, is back on Broadway again, minus his right leg, which had to be amputated as a result of blood poisoning.

SNYDER HAS A HIT

Ted Snyder is at it again. After a lapse of seven years Mr. Snyder has come to the front with a new fox trot number, "Stolen Kisses," which the Waterson, Berlin and Snyder firm think is a "natural."

IRENE LIPKIN AT LAKE GEORGE

Irene Lipkin, of Jack Mills, Inc., left Friday for a two weeks' vacation at Lake George.

ASKS FOR LARGER TAX

ALBANY, July 18.—The State Tax Department filed in the Albany County Clerk's office today its answer to a writ of certiorari obtained by the estate of F. W. Woolworth, five and ten-cent store owner. The estate has paid an income tax on the estate for 1919 amounting to \$28.41, but the State Tax Department contends that the estate should pay \$8,269.02.

Mr. Woolworth died on April 8, 1919, and the attorneys for his estate claim that as the income tax law defines a "resident" as one who shall be a resident of the State at any time "during the last six months of the calendar year," he comes under the classification of non-resident, as he did not live in the last half of the year, and his tax should therefore be figured upon the non-resident scale.

The State claims that this latter amendment was added to the law in 1920, and therefore does not affect Mr. Woolworth's estate.

The papers on file here show that Mr. Woolworth's income from January 1st, 1919, to his death in April was \$310,348.54.

BUYS \$6,000 WORTH OF GLOVES

John Philip Sousa one day last week breezed into Centemer's Fifth avenue glove shop and bought \$6,000 worth of white kid gloves for himself—just like that. One hundred dozen pairs at \$5 per, made specially for the March King's hands and to be delivered "as wanted."

The blase clerk who took this order, the biggest individual "glove buy" on record, didn't turn a hair, but he admitted later that it almost floored him. The March King not only insists upon a fresh pair of white kid gloves at every performance, but he has a superstition against wearing the same pair of gloves twice.

Directing an average of two concerts a day during his busy season, he spends \$10 a day for gloves, and he is "hard to fit." This year he goes upon the longest concert tour of his career, and he made sure of his glove supply by buying 1,200 pairs at one shot.

REMICK BUYS COAST SONG

"Why Dear?" a song published by the L. & L. Pub. Co., of Los Angeles, Cal., has been purchased by Jerome H. Remick & Co. and an exploitation campaign in connection with the number will be started at once.

GOODWIN JOINS STARK & COWAN

Joe Goodwin has joined the staff of Stark and Cowan, in the capacity of professional manager. He has written a new ballad with Al Piantadosi, called "I Wonder Who," which the firm will plang.

MORE SPACE FOR TRIANGLE

The Triangle Music Publishing Company have leased additional space adjoining their present quarters, and when alterations are completed will have a greatly enlarged professional department.

HARMS CO. GETS JUDGMENT

The Harms-Chappell Co. last week entered a judgment for \$232.27 against the Harrison Music Co. The amount represents a bill for music.

E. C. MILLS IN CHICAGO

E. C. Mills, of the Music Publishers' Protective Association, is spending the week in Chicago.

ZAHLER WITH JACK MILLS

Leo Zahler, formerly of Remicks, is now in the professional department of Jack Mills.

PHIL PONCE AT FREEPORT

Phil Ponce, sales manager for Jack Mills, is summering at Freeport, Long Island.

THE LEADSHEET

Arranged by M. H. S.

Fred Fisher has a practical joker on his staff in the person of Mack Goldman. Mack met Irving Weiss who leads the Ritz-Carleton musicians and after the usual greeting Weiss said, "You're looking great." "It's my wife's cooking," answered Goldman. "Best cook in the world. I eat better than you do at the Ritz. Why don't you and your wife come up for dinner some night . . . come at seven o'clock. My wife insists on her guests being absolutely punctual." At seven o'clock sharp on the appointed night Mr. and Mrs. Weiss arrived at the Goldman home and learned from the elevator boy that the Goldmans had left at 6.30 and would not be back for some time! We should hate to be Goldman if he meets Irving Weiss in a side street.

In Side Stuff. Report of Joe Bush. Natural Music Co. At Smalltime Theatre.

Kidem and Knockout—Not singing our numbers now. Will give us a double plug on the "Vomiting Blues," beginning tomorrow, without fail.

Scratch Sisters—Singing three of our songs now. Can't add "Mushy Rag," say agents are kicking now.

Bum and Gum—Boys are on the level. Scandal Trio—Are singing VanJunk's songs, but believe me those girls are not doing Bill Junk any favors. Was darn glad they refused to take a bite with me. Just asked them to be polite.

Lee White, who met Carpentier in France, early in the war saw a good chance to boost Babies' Kisses and sent a copy of the song to the French idol, dedicating the song to him. (Carp's got a baby you know). The song was sung to Carpentier on the morning of July 3rd, to help cheer him up. The second line of the chorus, ". . . when I awakened from sweetest of dreams. . ." was the cause of the song being put in the trunk suddenly, and not taken out until Carp reached France. But like a good sport he wrote Lee a note thanking him for the song.

Harry Hoch has overstayed his vacation by two weeks and, in the offices of Waterson, Berlin and Snyder, he is considered A. W. O. L. The latest news from the front is that Sam Levy and Mister Hoch were seen on a train somewhere between Atlantic City and Washington, D. C. When less than an hour out of Washington Sam said to the conductor, "Let me know when we get to Seattle. I want to see some friends—doing a sister act on the Orpheum time. . ."

What a fool Harry would be to come back.

Dumbells have been awarded everything from the fur lined violin to celluloid hair curlers. But what sort of a baton should we award to the orchestra leader who told the girl in back of Jack Mills' professional counter that he didn't want to join their orchestra club because he was sure he'd never have time to attend the meetings?

Ray Walker tells the world that he made more money in the past 22 years than any other song plugger in the business. BUT—that just now, he has LESS money, and OWES more than any twenty pluggers in the Alley. Not everyone could say it so cheerfully, Ray.

According to the book, etc., we should start the column with a pome. But this isn't that kind of a colyum. Why "Lead-sheet"? Sh— don't say a word; it came within an ace of being called Raspberry Road or some thing.

CHEAP PAPER OFFERED

A German paper manufacturing company which makes a specialty of music paper is sending advertising matter to the music publishers soliciting business. The samples furnished are excellent.

B. F. KEITH'S VAUD. EX.

NEW YORK CITY

Palace—The Four Lamys—Frank Gaby—Jay Velle & Girls—Franklin & Jean Tell—Ethel Barrymore & Co.—Mrs. Turnbull—Harry Conley & Co.—Kramer & Boyle—Bostock's Riding School.
 Riverside—Ed Janis Revue—Janet of France—Jack McGowan—Blossom Seeley—Regal & Moore—Vancello & Mary.
 Royal—Fred & Al Smith—Frances Dougherty—Wm. & Joe Mandell—Harry Delf.
 Broadway—Patricola & Mason.
 51st St.—May Wirth & Co.—Geo. McFarlane—Harry Holman & Co.—Drew & Wallace—Bud & Jack Pearson—John & Nellie Olms.

BROOKLYN

Orpheum—Nonette—Harry Watson, Jr.—Joe Bennett—Francis Renault—Chas. Olcott & Mary—McCarthy Sisters.
 Bushwick—The Wonder Girl—Florence Moore & Co.—Philbrick & Deveau—Solly Ward & Co.—Bobbe & Nelson Co.
 New Brighton—Van Hoven—Clinton & Rooney—Kitty Dwyer & Co.—Anderson & Yvel—Watson Sisters.

Rockaway—H. & G. Ellsworth—Geo. Jessel Revue—Lohse & Sterling.
 ATLANTIC CITY
 Garden Pier—Bob Hall—Mabel Burke—4 Marx Bros.—Rome & Gaut—Ivan Bankoff & Co.—Garcinetti Bros.—Jed Dooley & Co.

BOSTON

Keith's—The Mastersingers—Alleen Stanley—Horace Goldin & Co.—De Haven & Nice.

BALTIMORE

Maryland—Ona Munson—Al Wilson—Dance Fantasia—Fantino Sisters.

CLEVELAND

Hippodrome—The Gellis—Bowers, Walters & Bowers—Perrone & Oliver—Paul George—Avey & O'Neil.

DETROIT

Temple—Jos. Bernard & Co.—Howard & Clark—Belleclair Bros.—Lola Gilre & Co.—Margaret Padula—The Rios—Carleton & Bellew—Fred Elliott.

PHILADELPHIA

Keith's—D. D. H.—Henry Santry & Co.—H. & A. Seymour—Melotte Duo—Rice & Newton—Wm. Kent & Co.—The Castilians—Higgins & Bates.

PORTLAND

Keith's—Chas. Irwin & Co.—Yvette & Co.—Frazier & Bunce—Rooney & Western—Princeton & Rooney—Clairmont Bros.

SYRACUSE

Keith's—Frank Wilson—Eddie Rosa—Doris Humphreys Dancers—Hal Forde & Gitz-Rice.

WASHINGTON

Keith's—Lynch & Zeller—Lean & Mayfield—Cameron Sisters—Wm. Caxton & Co.—Stan Stanley & Co.—Herman Timberg—Lowe, Feeley & Stella.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Majestic—Bushman & Bayne—Watts & Hawley—Scanlon Danno Bros. & Scanlon—Mel Klee—Bob & Peggy Valentine—Unusual Duo.
 State Lake—Frances Kennedy—Moran & Mack—Larry Harkins & Band—Rae Ellmore Ball—Lind Bros.

LOS ANGELES

Orpheum—Tom Wise & Co.—Bailey & Cowan—Max York's Dogs—Geo. Austin Moore—Mang & Snyder—Booth & Nina—A trip to Hitland—Frances & Kennedy.

MILWAUKEE

Palace—Leona Lamarr—Clifford Wayne Trio—Young & Wheeler—Lloyd & Goode.

SAN FRANCISCO

Orpheum—Gus Edwards & Co.—Jack Inglis—Lady Tsen Mei—Gordon & Rica—Al Raymond—Bronson & Baldwin—Wanzer & Palmer—Bradley & Ardine.

F. F. PROCTOR CIRCUIT

Week of July 25

NEW YORK CITY

Fifth Avenue (First Half)—Juliette Dika—Toto—Caitis Bros.—Val & E. Stanton—Breen Family—Melva Sisters—Maxie. (Second Half)—Porter J. White—Chong & Moey—Johnson, Baker & Johnson.

125th Street (First Half)—Kane & Herman—Hart, Wagner & Ellis—John Le Clair—Wilcox & Lacroix Co.—Clifford & O'Connor. (Second Half)—Haig & Leavere—Van Cello & Mary—Coogan & Casey—Jean Granes—Jim McWilliams.

55th Street (First Half)—Nelson & Madison—Four Brown Girls—Dave & Lillian—Gladys Delmar & Band—Bell McGill—Johnson, Baker & Johnson. (Second Half)—Duval & Little—Three Chums—Spoor & Parsons—Redford & Winchester—Reck & Reckton—Wm. Manthey.

23d St. (First Half)—West & Van Cella—Jim McWilliams—Jean Granes—Van Cello & Mary—Winton Bros. (Second Half)—John Le Clair—Vernon—Hart, Wagner & Ellis.

Yonkers (First Half)—Wm. Manthey—Duval & Little—John & Nellie Olms—Three Chums—Spoor & Parsons. (Second Half)—Nelson & Madison—Jim & B. Page—Togo—Harry Hayes Co.

Mt. Vernon (First Half)—J. Rosemond Johnson—Coogan & Casey—Harry & G. Ellsworth—Espe & Dutton—Junior & Terri—Will Morris. (Second Half)—H. & A. Seymour—Althea Lucas & Co.—Eddie Ross.

NEWARK

Wilton Sisters—Bostock's Riding School—The Devlons—Harry Breen—Emerson & Baldwin—Lillian Bernard—Harry Hayden Co.—Creole Cocktail—Howard & Helen Savage.

VAUDEVILLE BILLS

For Next Week

SCHENECTADY

(First Half)—Alero—Carlotta & Lew—Billy S. Hall Co.—Hughes & Merritt—Melodies & Steps. (Second Half)—Adams & Thompson Sisters—Colins & Pillard—King Bros.

B. F. KEITH VAUD. EXCHANGE

Week of July 25

ASBURY PARK

Victoria—Gladys Moore—Mark Heat Co.—Miller & Rose—Larry Clifford Three—Dave Harris—Nelson Barry Co.

BOSTON

Boston—Eddy & Earl—Arthur Geary—Gaylot & Langton—Miller & Stanley—Ballot Trio.
 Scollay Sq.—Chief Blue Cloud & Winona—Warren & O'Brien—Frank Sidney & Co.
 Washington St.—Hart & Rose—Lula Coates & Crackerjacks.

Cambridge (First Half)—Sophie Kassmir—Valentine Vox—Josie Rooney & Weston. (Second Half)—Kennedy & Davis—Riano Northlane & W. Col. Jack George Co.

HOLYOKE

(First Half)—Togo—The Three Lordons—Cole & Gage—Ed & May Ernie—Col. Jack George—Adams & Thompson Sisters. (Second Half)—Stanley & Caffrey—Nelson & Waring—Dress Rehearsal—Chung Hwa Four—Hughes & Barrett—Melodies & Steps.

HAZELTON

(First Half)—Harry Price—Conroy & Howard—Casting Mellos. (Second Half)—Hall & West—Page & Gray.

JOHNSTOWN AND PITTSBURGH

Held & Adams—Reymond & Lyte—The Rials—Hinkle & Mae.

JERSEY CITY

(First Half)—Abearn & Peterson—Vernon—Ann Chandler Co.—Hayataka Bros. (Second Half)—Wilton Sisters—Joe Matini—The De Lyons—Tommy Allen Co.

LYNN

(First Half)—Kennedy & Davis—Willie Solar—Racko & Partner. (Second Half)—Sophie Kassmir—King & Irwin—Daly & Berlew.

LANCASTER

(First Half)—Jane & Miller—Hall & West—Page & Gray. (Second Half)—Three Hendersons—Walton Duo.

NEW LONDON

(First Half)—Hickey & Hart—Harris, Lloyd & Wilson—Jerry Laneagan—Edwards' Newsboys. (Second Half)—Will Hayes—Miller & Young—John Rogers—Three Lordons.

NEW BRITAIN

(First Half)—Harper & Blanks—Miller & Young—Wells & Montgomery—Garcinetti Bros. (Second Half)—Hickey & Hart—Jim McCauley—Gus Edwards' Boys.

NEWPORT

(First Half)—Riano, Northlane & W.—King & Irwin—Daly & Berlew. (Second Half)—Rooney & Weston—Willie Solar—Harry Rack & Partner.

OSISING

Hickey & Hart—Hummford—Creole Cocktail—Collins & Pillard—John Norman.

PITTSBURGH AND JOHNSTOWN

Lloyd & Good—Arthur Barat—Allen & Francis—Van & Emerson—Ward & Belmont.

PITTSBURGH

Doronto—Henderson & Holliday—Holly & Lee—Foster & Peggy—Wild & Brooke—Chas. Jordan Co.—Arthur Deming—Jennier Bros.

SCARBORO

Mill & Welda—The Weldonas.

POLI CIRCUIT

Week of July 25

BRIDGEPORT

Poli's (First Half)—Three Raymonds—Prince & Bell—Trick Proposal. (Second Half)—Will Morris—Inman & Lyons—Ashley & Dorney—Bernard & Townes—Skepanoff & Ballet.

HARTFORD

Capitol (First Half)—Cornell, Leona & Zippy—Pagena—Frank Cornell—Tom McRae & Co.—Stepanoff & Ballet. (Second Half)—Victoria—Hall & Fenton—Hall & Colburn—Roberts & Boyne—Three Saxos.

NEW HAVEN

Palace (First Half)—Inman & Lyons—Jim & B. Page—Ruth Budd—Richards & Walsh—A Dress Rehearsal. (Second Half)—The Three Raymonds—Prince & Bell—Eileen Sheridan—Trick Proposal.

SCRANTON

Poli's (First Half)—Lavere & Collins—Helen Moretti—Rofe's Revue—Furman & Nash—Casting Mellos. (Second Half)—Karl & Sek—Silk & Satin—Dotson.

WILKES-BARRE

Poli's (First Half)—Karl & Sek—Silk & Satin—Dotson—Sweethearts. (Second Half)—Lavere & Collins—Helen Moretti—Rofe's Revue—Furman & Nash—Casting Campbell.

PANTAGES CIRCUIT

WINNIPEG

Pantages—Rose & Moon—Agnes Jones Co.—Harry Tsuda—Three Kuhn—Riding Generation.

REGINA AND SASKATOON

Pantages—King Saul—Arras Sisters—Rosa Wise—Pantages Opera Co.—Joe Whitehead—Clemenso Bellings.

EDMONTON

Pantages—The Cromwells—Burns & Lorraine—Stan & May Laurel—Jan Rubini—White, Black & Useless.

CALGARY

Pantages—Wire & Walker—Lew Hoffman—Gloria Joy & Co.—Davis & McCoy—Hanky Panky. GREAT FALLS AND HELENA

Pantages—Scamp & Scamp—Jack & Murray Gray—Carl Emmy's Pets—Shelton Brooks—The Mimic World.

BUTTE AND ANACONDA

Pantages—Dorothy Morris Trio—Pantser Sylva—Canary Opera—Dixie Four—Good Night, London.

SPOKANE

Pantages—Three Deslys Girls—Avalon Trio—Lydia McMillan & Co.—Bobby Henshaw—Jarvis Revue—The Willie Brothers.

WALLA WALLA AND YAKIMA

Pantages—Bagget & Sheldon—Murdoch & Kennedy—Three Keltons—Richard Francis—Under the Apple Tree.

SEATTLE

Pantages—Adonis & Dog—Mason & Bailey—Suite 16—Judson Cole—Three La Grohs.

VICTORIA

Pantages—Gallini & Co.—Gus Elmore & Co.—The Bandit—Eva Tanguay—Anita Arliss & Co.

VANCOUVER

Pantages—Frawley & West—Hayes & Lloyd—Harmony Land—Clay Crouch—The Greenwich Villagers.

TACOMA

Pantages—The Shattucks—Stein & Smith—Cl. glanne Troupe—Noodles Fagin—Long Tack Sam.

PORTLAND

Pantages—Little Nap—Pepino & Perry—Prediction—Dancing Davey—The Gay Little Home.

TRAVEL

Pantages—Amorous & Obey—Hollis Sisters—Lillian Ruby—Clifford Wayne Trio—Jarvis & Harrison—Pearls of Pekin.

SAN FRANCISCO

Pantages—Brown & Herr—Chad & Monte Huber—F. Blondell & Co.—Chuck Haas—Japanese Romance.

OAKLAND

Pantages—Mack & Williams—Cleveland & Dowry—Joe Roberts—Posters Pierrots—Dobbs, Clark & Bare—Making Movies.

LOS ANGELES

Pantages—Phil La Tosca—Rhoda & Crampton—Martha Hamilton & Co.—Gallerini Sisters—The Love Shop.

SAN DIEGO

Pantages—Amber Bros.—Green & La Sell—Chas. L. Gill & Co.—Barton & Sparling—Thorn-ton Flynn & Co.—Dowling's Circus.

LONG BEACH

Pantages—Chas. & Mayme Butters—Tracy, Palmer & Tracy—Camilla's Birds—Burton & Dwyer—Xochitl.

SALT LAKE

Pantages—Ann Vivian & Co.—Leonard & Willard—Bill Armstrong & Co.—Grace Hayes & Co.—Not Yet Marie.

OGDEN

Pantages—Jack Dempsey—Chandon Trio—Maldie De Long—Benny Harrison & Co.—Staley & Birbeck—Paramount Four.

DENVER

Pantages—Gray & Askin—Fern, Bigelow & King—Jones & Jones—Yes, My Dear—Alanson.

MARCUS LOEW CIRCUIT

NEW YORK CITY

American (First Half)—Jean & Jeanette Mura—Crosby & Garden—Harry & Ann Scranton—Dave Manley—Dance Novelties—McKinnon & Fitzpatrick—Playmates—Dunham & Williams—Ajax & Emily. (Last Half)—Billy Kinkaid—Menke Sisters—Norvell Bros.—Hubert Kinney & Co.—King & Rose—Mr. and Mrs. Sidney Payne—Texas Comedy Four—Waters & Lee.

Victoria (First Half)—Bert Sheppard Co.—Geo Stanley & Sister—Sherlock Sisters & Clinton—Armstrong & James—Norvell Bros. (Last Half)—Lambert—Bell & Baldwin—James Kennedy & Co.—Murphy & Hewitt—Harry & Anna Scranton.

Lincoln Square (First Half)—Billy Kinkaid—Bell & Baldwin—Rucker & Winifred—Six Royal Hussars. (Last Half)—Adolpho—Crosby & Gordon—Geo Morton—Carson & Kane.

Greeley Square (First Half)—Burrell Bros.—Mr. and Mrs. Sidney Payne—Fred Berrens—Senna & Stevens—Corinne Co. (Last Half)—Williams Bros.—Geo Stanley & Sister—Dave Manley—Six Royal Hussars.

Delancey Street (First Half)—Sutter & Dell—Rogers, Bennett & Traps—De Bell & Waters—Harvey & Lee—Carson & Kane. (Last Half)—Jean & Jeanette Mura—White & Gray—Crescent Comedy Four—Dunham & Williams—Garrison Jones & Co.

National (First Half)—Adolpho—King & Rose—McCormick & Regay—Geo. Morton—Waters & Lee. (Last Half)—Sutter & Dell—Willie Smith—Le Maire & Sheldon—Bartlett, Smith & Sherry—Berkoff Duo.

Orpheum (First Half)—Williams Bros.—White & Grey—Homer Miles & Co.—Bartlett, Smith & Sherry—Hubert Kinney & Co. (Last Half)—Bert Sheppard & Co.—Fred Berrens—Rucker Q. Winifred—Corinne & Co.—Exposition Jubilee Four—Clay & Robinson—Rabe Le Tour Co.—Jack & Foris.

Boulevard (First Half)—Lambert—Morrissey & Young—Crescent Comedy Four—Celia Weston & Co.—Garrison Jones & Co. (Last Half)—Goldie & Ward—McKinnon & Fitzpatrick—Bert Wilcox & Co.—Violinski—Class, Manning & Class.

Avenue B (First Half)—Gypsy Trio—Miller & Rose—Steiner Trio. (Last Half)—Dance Novelties—Chas. Reilly—Selma's Circus.

BROOKLYN

Metropolitan (First Half)—Class, Manning & Class—Willie Smith—James Kennedy Co.—Murphy & Hewitt—Berkoff Duo. (Last Half)—Burrell Bros.—Fred Rogers—Playmates—Armstrong & James—Sherlock Sisters & Clinton.

Fulton (First Half)—Goldie & Ward—Bert Wilcox & Co.—Violinski. (Last Half)—Gypsy Trio—Morrissey & Young—Homer Miles & Co.—Senna & Stevens.

Palace (First Half)—Fox & Venetta—Fred Rogers—Foster & Seamon—Selma's Circus. (Last Half)—Carter & Buddy—McCormick & Regay—Miller & Rose—Steiner Trio.

Warwick (First Half)—Nolo Bros.—Variety 4—Chas. Reilly—Reckless & Arley. (Last Half)—Musical Chrysties—Dot & Venetta—Steppe & Lancaster—Faber Bros.

BALTIMORE

Le Veaux—Hilton Sisters—Overholt & Young—Harry White—Pep-O-Mint Revue.

BOSTON

(First Half)—Bicknell—Coney & St. John—Crowley & Burke—Oliver & Mack—Dody & Berman—Dancers Supreme. (Last Half)—Daly & Thomas—Arch & Vera—Josie Flynn's Minstrels.

HAMILTON, CANADA

(First Half)—Weston & Johnson—Nita Johnson—Ronair & Ward—Tom Moore & Sisters—De Perin Trio. (Last Half)—Wilbur & Gilre.

HOBOKEN

(First Half)—Musical Chrysties—Crescent Comedy Four—Devena & White. (Last Half)—Basil & Allen—Mazuma Japs.

LONDON, CANADA

(First Half)—Melville & Stetson—Arthur Deagon—Wheeler Trio. (Last Half)—Hart & Helene—Brennan & Mulroy—Frank Ward.

MONTREAL, CANADA

Cliff Bailey Duo—Harvey Hayes—Hodge & Lowell—Smith & Cook—Marriage vs. Divorce.

OTTAWA, CANADA

De Onsoes—Burton & Shea—Dae & Neville—Winchill & McCormick—Fred Rogers.

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PROVIDENCE

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TORONTO, CANADA

Hori & Nagami—Frank & Gracia De Mont—Eldridge, Barlow & Eldridge—Brady & Mahoney—Robinson's Baboons.

WASHINGTON, D. C.

Juggling Ferrier—Norton & Wilson—Gordon & Jolice—Burt Walton—Dura & Feeley.

WINDSOR, CANADA

(First Half)—Hart & Helene—Brennan & Mulroy—Frank Ward. (Last Half)—Melville & Stetson—Arthur Deagon—Wheeler Trio.

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SAYS STRIKE WOULD BENEFIT

A general strike amongst the electricians, painters, carpenters and general mechanics in the motion picture industry would not harm but would benefit the business as a whole, according to Lewis J. Selznick, president of the Selznick Film Corporation.

Commenting upon the refusal of the men employed at the Goldwyn studios in Culver City, Cal., to accept the cut in wages given by Samuel Goldwyn, Selznick said that he did not believe a general strike would be the result.

"Everybody is overloaded with pictures now," said Selznick, "and the strike would be a blessing if it came. There are enough pictures on the shelves to keep the theatres running for six months."

"While the wage scale must come down, Goldwyn should have started with his directors, stars and scenario writers, as I did, instead of beginning at the other end with the carpenters and mechanics."

"As far as the shutting down of the fifty local picture houses before the end of July is concerned," said Selznick, "it is not a lockout, as the attendants' union claims, but is a necessity to the theatre owners on account of the poor business, hot weather and poor pictures."

The Theatre Owners' Chamber of Commerce, whose members own about 75 per cent of the picture houses in New York, announced after a meeting held last week at the Hotel Astor, that the ten thousand machine operators, musicians, and theatre attendants they employ will all have to take a 10 to 15 per cent cut in their wages beginning September 1st.

Officials of the operators' and musicians' unions have been invited to confer with the theatre owners about the proposed new wage scales.

ELSIE JANIS TO PLAY PEG

Elsie Janis has made such a great personal success in Paris, according to an American producer who has just returned from abroad, that she was chosen from among many French actresses to play the leading part in "Peg o' My Heart," of which a French version is to be produced in Paris. She will return after that to appear here in one of the Dillingham productions.

IRENE FRANKLIN FOR "FOLLIES"

Irene Franklin is to be a principal in "The Greenwich Village Follies of 1921," which the Bohemians, Inc., will produce at the Greenwich Village Theatre this month. Alden Gay and Anna May Cliff have also been added to the cast.

COLLEGE HAS PICTURE COURSE

Columbia University announces a course dealing with production of motion pictures. Several years ago courses in the writing of photo-plays were instituted at Columbia, and proved so popular that four different instruction periods are now devoted to this work.

By the inauguration of the new production course, students may not only learn the principles of visual appeal, but how to apply them in actual practice.

The course will be under the direction of Dr. Rowland Rogers, vice president of the Picture Service Corporation, formerly editor of Paramount and Goldwyn Pictographs and later production manager of the Bray Studios. Dr. Rogers is serving as chairman of the curriculum committee of the Visual Instruction Association, which has secured the use of motion pictures in the New York public schools.

"The decision of Columbia University to teach young men and women the application of the principles of visual appeal through pictures will be a practical service not only to the pupils, but to the motion picture industry," said Dr. Rogers.

"Students will learn not mere theory, but the technique and methods of the director, the cameraman and the editor in producing pictures for entertainment, educational and industrial uses. They will actually produce a single reel picture themselves. A feature of the course will be practical talks by prominent directors and cameramen on their specialties and a visit to a motion picture laboratory while the picture is being developed and printed."

The course will be given on Tuesday evenings, beginning in September.

"NIGHTIE-NIGHT" FOR FILMS

"Nightie-Night," which was produced on Broadway two seasons ago, and which closed recently at the Queens Theatre, London, where it was produced by Sir Alfred Butt, will probably be done into the picture by one of the prominent film companies. Negotiations are already under way, but have not yet been consummated. Last season three companies played "Nightie-Night" on the road.

PAYS BALANCE ON MONUMENT

Arthur Hammerstein, son of the late impresario, Oscar Hammerstein, paid by certified check last week the amount of \$1,735 due on the monument standing on his father's grave in Woodlawn Cemetery, and the proposed sale of the monument by E. H. Stone & Co., of 170 Broadway, was declared off.

CHEAP FILMS OR NONE

CULVER CITY, Cal., July 25.—The wages received by laborers in the Goldwyn studios here will have to be reduced 12½ per cent, although the eight hour day will be continued, according to Samuel Goldwyn, who is now on the Coast. The Goldwyn studio mechanics are now out on strike owing to this cut in salary.

"This 12½ per cent reduction will bring the wage scale back to what it was in 1920," said Goldwyn. "There has been a decrease in the cost of living and in the price which we receive for our pictures. Labor should be just as willing to do its share in complying with present conditions as the other branches of the industry have been. It is a question of making pictures at a lower cost or of not making them at all."

SOLDIERS SEE FIGHT FILMS

Motion pictures of the Dempsey-Carpentier fight were shown last Thursday night to nearly 2,000 wounded and sick soldiers of the Fox Hills Hospital, Rosebank, S. I., at the Red Cross Recreation Hall, through the courtesy of Tex Rickard, who paid all the expenses incident to the exhibition.

GRAND OPERA FOR MANHATTAN

The San Carlo Grand Opera Company will open its four weeks' New York season at the Manhattan Opera House on September 26th. A number of "guest" artists not usually seen in popular opera will be seen with the company, which will play the familiar and favorite masterpieces.

The company will play three weeks at the Metropolitan Opera House in Philadelphia and two at the Boston Opera House. Following these eastern engagements the troupe will follow its usual trail and will play the leading cities of the United States and Canada. They will play protracted engagements in Los Angeles and San Francisco.

STURGIS GETS GOVT. APPOINTMENT

SAN ANTONIO, Texas, July 25.—Frank Sturgis, of Dallas, Texas, has been appointed Director of Mechanics of the motion picture theatres of the United States Army, with headquarters here. He will be in charge of all the motion picture machines belonging to the government and will supervise their upkeep and repair. A repair shop will be maintained.

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Week August 8, Boston Theatre, Boston; Week August 15, Lynn and Newport

Direction MATHEWS & MILLER

NEW ACTS

PARLOR, BEDROOM & BATH

Theatre—Jefferson.
Style—Farce.
Time—Forty minutes.
Setting—Full stage.

As may be surmised from the title, "Parlor, Bedroom and Bath" is a condensed version of the Al. H. Woods' farce, which made a hit some few years ago. The act is presented by May Tully, and the principal roles are played by Ede Ann Luke and Sager Midgeley, who may be remembered as having been seen in vaudeville before. Though the entire cast does well with their parts, the act drags at times, and the attempt to condense the play does not seem to have been successful. Some of the lines sprung, which would hold an audience if new, fail to accomplish that, as other acts have lifted lines from the play, and as a result Miss Luke's attempt to be humorous falls flat at times.

Much of the business which was subsequent in the original version of the play has to be hastily planted, of course, in the first few minutes of the act. Miss Luke, who follows closely the part originally played by Florence Moore, indulges freely in the eccentricities that go with the part, and was particularly good in rehearsing the husband for the part he is to play with her, a professional vamp; for the benefit of his wife when she arrives, so that she won't think him so simple, etc. Later, in the pajama scene, Miss Luke did equally good work. By that time the shy husband, played by Midgeley, is perfectly willing to play cave man with any woman that puts in an appearance. Others in the cast are Billie Berg and Ella Baker as the wives; Frederick Clayton, Daniel J. Goodman and William Weakley are the other male members of the cast, which is far above the average cast of the average vaudeville sketch.

The act gets a laugh now and then toward the close of the sketch, but it fails to carry a punch heavy enough to put it on an equal footing with sketches that have not the distinction of having been taken from a successful Broadway play. The possible remedy may be further condensation, for one thing; as it stands now but one-third of the running time of the act is interesting. And a cast of seven good actors might better disport themselves in a more deserving vehicle.

M. H. S.

GLEN AND RICHARDS

Theatre—Crotone.
Style—Singing and dancing.
Time—Fifteen minutes.
Setting—Special in "One."

The drop for this act shows a rural scene with an aeroplane hangar in the background and what appears to be the side of a barn in the right-foreground. A man and woman enter, the man being in military garb, and sing an introductory song. The woman goes off to the right and her partner does an eccentric dance that showed no very great merit except in the easy grace with which he swung his rather long legs.

The dance finished, he goes off to the left, and the stage is darkened. The woman re-enters from the right in a white spotlight, dressed in a lavender cape with white fur at the neck. Her hair is encased in a black headdress and she carries a black feather fan. Altogether, she makes a very pleasant impression, which helps along considerably the medley of Irish songs that she proceeds to sing.

The stage is relighted once more; the man re-enters, still in military dress, and the woman, discarding the cape, is revealed in a black-beaded bodice, pink tights and skirt and black stockings. They close the act with a dance that puts them over well.

The team makes a fairly good initial impression and the singing is fairly good in the case of the woman but weak in the man.

J. G.

KELLER AND HERBERT

Theatre—Crotone.
Style—Comedy talking.
Time—Fifteen minutes.
Setting—In "One."

A man, dressed in ordinary street clothes enters, carrying a black book, and sings something which informs that he is going to read what the act is about. A girl enters, clothed in a gray gown, green hat, and carrying a green bag, and informs the man that she is looking for a matrimonial agency. He then announces that he is a matrimonial agent, and after some talk he goes off and leaves her to sing a ballad.

The man returns and is followed immediately afterward by the woman. He draws a large card, a ten-spot, to pay her, changes that to a deuce, and then offers her a card of clubs to hit him with. He then produces a roll and gives her his bank roll.

They close with a song and go over very well, but the act is obviously small-time material. All the gags are bent with age and the business is as venerable. Moreover, the comedy is designed for minds not too acute, which would be detrimental to it on the big-time, but is a point in its favor on the three-a-day.

J. G.

PERRIE KOCH TRIO

Theatre—Proctor's 125th Street.
Style—Acrobatic.
Time—Ten minutes.
Setting—Full stage.

Three men, evidently a team consisting of father and two sons. The act consists of tumbling, gymnastics and head-to-head balancing, the routine being practically the same as the regular run of these acts. The closing stunt is done with the assistance of a big black dog, seated on the head of one of the trio, with another doing a head-to-head stand on the dog.

G. J. H.

\$39,600 FOR JULIA STRAKOSCH

NEW HAVEN, July 23.—Julia Clara Strakosch, adopted daughter of Carl Strakosch, the prominent musician and composer, was today awarded in the Probate Court \$39,600 from the estate of her foster father. The award was made after evidence had been introduced that Strakosch had written a letter in 1916 in which he said that he would will an income of \$2,500 a year to his adopted daughter as well as a lump sum of \$20,000. His will provided for the lump sum only, but his foster daughter refused to accept this sum and sued the estate for both the legacy and the annual income.

Julia Clara's foster mother was Clara Louise Kellogg, great singer, who died at her home in New Hartford, Conn., in 1916. She was married to Carl Strakosch in 1887 and for a time she kept up her public appearances. When the two retired to a farm at New Hartford some time later, the great singer devoted herself to household cares. As they had no children of their own, they adopted Julia Clara Harris in New York City twelve years ago and changed her name to Strakosch.

Both of Julia Clara's foster parents exhibited great fondness for their adopted daughter, but when Mrs. Strakosch died in 1916, leaving an estate of \$300,000, her will made no mention of her adopted daughter.

NEW PLAYHOUSE FOR B'DWAY

The Curtain is the name of a new little theatre group, composed of residents of the West Side, who have organized for the purpose of building their own theatre on upper Broadway. They intend to present their own plays there. A number of actors and authors have promised their support to the new organization.

The executive committee of The Curtain includes Mrs. Vera de Cordova Sanville, Rieni de Cordova and Edith Ellis, the playwright. Edward Goodman, formerly director of the Washington Square Players, will join the new organization later. Among those who have lent their names to the undertaking are Mrs. Fiske, Margaret Anglin, George Arliss, John Drinkwater and several others.

ARCOLA THEATRE SOLD

ARCOLA, Ill., July 18.—The Arcola Theatre was purchased last week by G. C. Brown, and A. E. Metcalf of Paris, Ill., from C. E. Martin. The Olympic Theatre was also purchased by Brown & Metcalf the previous week at a sale of the real estate assigned to the Arcola State Bank. The Olympic will be opened only on Saturday nights.

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Jess Martin is vacationing at White Lake for the Summer.

Pat Liddy, brother of Johnny Liddy of the N. V. A., is back in New York.

Miss Evelyn Lehman, of the Century Play Company, left on her vacation Saturday.

Tommy Kane, of the Century Play Company, will leave for his vacation on August 1.

Gene and Myrtle Conroy are still sailing over the Sun time with Harry Romm as pilot.

Eddie Lambert, assisted by Minnie Fish, broke in their new act out of town last week.

Pete O'Neill will go into rehearsal shortly in a new production for which he has been signed.

Jack Cook has retired from the stage to go into the restaurant business, doing woodwork designing as a side line.

Margaret Barron is doing a single at the Palais Royal, Atlantic City, until the fall, when she will return to vaudeville.

Jack Kenny purchased a restaurant adjoining a theatre in Detroit recently. He will feature "Fifteen-cent Specials."

Tom Rooney was suddenly called to Boston by the serious condition of his mother, Mary Rooney, who is in a dying condition.

Mrs. Minnie Demarest, mother of William Demarest, is now visiting her son in New York and is stopping at the N. V. A.

Maurice Holland has been signed by Oliver Morosco as leading comedy juvenile for "Visions and Dreams"; direction of Leslie Morosco.

ABOUT YOU! AND YOU!! AND YOU!!!

George Rosener and his wife, Adele Oswald, are spending the summer at their country home, The Oaks House, Stony Brook, Long Island.

Henry Chesterfield, secretary of the N. V. A., returned this week from a two weeks' vacation spent at his celery farm in Kalamazoo, Mich.

Zaza Ehrick and Adele Yost went into rehearsal this week on a new dance offering with which they will open in vaudeville next month.

Ray Meyers arrived back in New York after a two weeks' visit to his home in Chicago, being the first time in four years he visited his home town.

Belle Baker, her husband, Maurie Abrahams, and their seven months' old son, Herbert J. Abrahams, have moved to Edgemere for the Summer.

Mrs. Edward Davis, wife of the former president of the National Vaudeville Artists, is now in San Francisco recovering from a recent operation.

Marie Wells has been signed through the Leslie Morosco offices for one of the three principal parts in "The Merry Widow," the forthcoming Savage production.

"Gee Williker," a four people act, has been booked by Donna Montran through the Plimmer office to play New Britain, Connecticut, the last half of this week.

Helen Wilson left the cast of "Annabelle" last week and went home to her folks in Boston. Ann Garrith is succeeding her in the vaudeville musical comedy.

Leo Morrison, assistant to Danny Simmons of the Keith Vaudeville Exchange, left Monday for a vacation of two weeks.

Danny Simmons returned from one on the same day.

Frank Bacon and Nina Fontaine, recently seen at the Palais Royal in their dancing and skating act, have opened at the Walton Roof, Philadelphia, for a three week run.

George Marion is staging "Tangerine," Carle Carlton's musical comedy which will open at the Savoy, Asbury Park, August 1 and will come into the Casino, New York, on August 8.

Louiszeta Valentine will be the leading woman in a new stock company to be known as the Proctor Players which succeeds the Fassett Company at the Bleecker Hall, Albany.

Clarence Derwent, who played the lead with Otis Skinner last season, has been engaged by William A. Brady for a leading part in the new play in which Alice Brady is to star.

Miss Rosa, formerly of Rubini and Rosa, is visiting her mother in Boston. She has been playing as a single since the team separated. They may be seen together again in the near future.

Ed. Janis and Company are playing three or four weeks around New York before going West to open on the Orpheum time on September 1. They are at Moss' Far Rockaway this week.

Helena A. Stevens and her sister Mrs. Anna G. Merrill and friends of the Boston office of the B. F. Keith's Vaudeville Exchange are spending their vacation at Lake Nipnun at Mendon, Mass.

E. H. Bondeson, press representative of the Curran Theatre, San Francisco, is out of the hospital where he was taken fol-

lowing a sudden illness. He hopes to be at his desk in a few weeks.

Lelia White and her entertainers went into rehearsal on their act for the coming season this week. Miss White and her partner, "The White-Steppers," as the act was known, closed last week.

Helen Lowell has been engaged for a principal role in William Le Barron's new play "Nobody's Money," which will be presented at the Longacre Theatre about the middle of August, by L. Lawrence Weber.

Harry L. Hanson, the surviving member of the once famous minstrels team of Fields and Hanson, has been placed for the coming season by Lewis and Gordon, with the Crane Wilbur and Martha Mansfield act, "Right or Wrong."

S. B. Grossman, manager of the Savoy Theatre, Frisco, who was operated on at the hospital a few weeks ago, is at his home again and is on the road to complete recovery. He expects to be back in harness shortly.

Fanny Vedder, Eva Lewis, Jack Manning, Gus Alexander, Ralph (Slim) Wordley and Nellie Peters are among the principals who have already signed with Charlie Taylor's "Mutt and Jeff in Chinatown" Company for the season of 1921-22.

The Horner Girls are leaving vaudeville, having been engaged by Oliver Morosco as two of the six dancers for "Visions and Dreams," direction of Leslie Morosco.

The girls are playing a two weeks at the Walton Roof, Philadelphia, prior to the rehearsals of the production.

Leslie Virden and Blanche Douglass have been added to the Alcazar Stock Company, of San Francisco, and made their initial appearance this week in "Mamma's Affair." Thomas Chatterton returned to the cast after an absence of several weeks. The stock company's popularity is growing in the city of the Golden Gate.

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SYMPHONY AT STARLIGHT PARK

The Russian Symphony Orchestra with Modest Altschuler as leader began a series of eight popular concerts at Starlight Park in the Bronx on Saturday evening. This series, the first which this organization is giving in two years, is under the management of the Musical Art Bureau, Jennie Karp, director.

Soloists for the week include Madame Winetzkaja, Vadinia Graffman, Cantor Hirshman, Cantor Bernard Steinberg, Piastro-Borisoff, violinist; Erio Zardo, pianist, and Anna Dossen, soprano.

SMITH PLACES TWO

George W. Smith has placed two of his combinations for the summer at Rendezvous Park, Atlantic City. One of the bands is the California Orchestra, a singing band, of ten pieces; the other is the Central America Marimba Band of seven pieces, an outfit that hails from Guatemala and specializes on dance music. They have recently completed a tour of the States.

VAN DYKE AT LAKEVIEW

W. M. Van Dyke, formerly manager for Meyer Davis and the Dixieland Roamers orchestras, has organized a dance orchestra, which is now playing at Lakeview Park, South Carolina. He is also preparing an orchestra to tour the road for several months.

RAY'S RAMBLERS SIGN

"Ray's California Ramblers," a ten piece organization, which was discovered by Alfred Adler playing at the "Rendezvous," Atlantic City, has been signed and will be heard in New York next season under Adler's direction.

STODDARD AT PRICE'S HOTEL

Harry Stoddard's Orchestra, is playing a summer engagement at Price's Hotel, Arverne, L. I., having been booked by the Al Herman Amusements.

HERBERT AT THE STADIUM

Victor Herbert will conduct at the C. C. N. Y. Stadium Concerts beginning Thursday night, a week earlier than originally planned.

ORCHESTRA NEWS**LEPS AT WILLOW GROVE**

PHILADELPHIA, July 24.—Wassili Leps and his Symphony Orchestra start their second week at Willow Grove Park with a continuation of the artistic concert programs and special operatic festivals which they gave the first week. Many of the soloists who took leading parts in the concerts of last week have been retained and a number of new singers will also be heard. The programs include presentations of two of the most popular operas, "Il Trovatore" and "Lucia," the two operas which were sung the first week, will be repeated this week.

LEW GOLD AT BRIGHTON

Lew Gold, writer of "Mazie," musical leader at the Ambassador Hotel, has left that place and gone to the Brighton Beach Hotel for the summer. He will return to the Ambassador in the fall.

HOFFMAN AT LAKE HALAWAH

Johnny Hoffman and his band are playing a summer engagement at Lake Halawah, Danbury, Conn., where the summer boarders are delighted with real "city dance music."

KRUEGER AT PAVILION ROYAL

Benny Krueger is now leading an orchestra of his own at the Pavilion Royal on Long Island, and is meeting with much success.

ALBERT SHORT IN NEW YORK

Albert Short, musical director of the Riviera Theatre, of Chicago, is spending a vacation in New York.

BRUSH COMING TO BDWY.

Clint Brush's Novelty Orchestra, which has an enviable reputation around Chicago and Milwaukee, is negotiating with the Al Herman Amusements for their appearance at a Broadway resort in the near future. Another outfit that will probably be seen at a well known Broadway resort is George Slater's Southern Jazz Band of Omaha, Neb. The band is considered the best combination of its kind in the west and has the reputation of being the Orpheum Circuit's pinch hitter when they need one to spruce up a bill. They are now playing at Emperors Rustic Gardens, Omaha.

KNECHT AT THE WALDORF

Joseph Knecht on the Waldorf-Astoria roof is playing to the elite of New York's dancing public, his music meeting with much success.

LEADER SUED FOR DIVORCE

Mrs. Emery Von Shillagh of No. 2647 Bedford avenue, Brooklyn, has applied to Supreme Court Justice Gannon for alimony and counsel fees pending a trial of her suit for divorce from the leader of the orchestra at the Hofbrauhaus.

The couple have been separated for three years and have a six-year-old son. Mrs. Von Shillagh alleges that a woman from Greenwich, Conn., has been living with her husband.

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In "THE WISHING RING" B. F. KEITH'S ROYAL THIS WEEK

Vaudeville Rep.: MANWARING & HUGHES



THAT FOX TROT FASCINATING

FANCIES

LYRIC BY
FLETA JAN BROWN
MUSIC BY
HERBERT SPENCER

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NEW YORK**

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AND
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MUSIC AND DANCING REVIEW

Directions—
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AFTER STOPPING SHOWS ALL SEASON

REED and BLAKE

Are Now Stopping at Colonial Inn, Singac, N. J. Reopening Sept. 1. Booked by Abe I. Feinberg.

JIMMIE HAZARD & SPELLMAN JACK

WATCH THEIR FEET—IN VAUDEVILLE

Mike RODER & DEAN Jack

Comedy Aerialists Featuring Their Own Original Idea "THE SKY DROP"

JOE and CLARA NATHAN

A RAY OF SUNSHINE IN THE GARDEN OF VAUDEVILLE—A NOVELTY THAT IS DISTINCT

"PERSHING"

A NOVELTY SURPRISE

Presented by E. L. BUTLER

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IN VAUDEVILLE

IRENE FISHER at the Piano

HARRY GILBERT CHARACTER SNAP SHOTS

Direction—U. B. O., Fred De Bondy, Marrinelli Office—Loew, Jack Potsdam

Wm. Cahill

THE MAN FROM IRELAND

Direction—HARRY SHEA

THE CRESCENT COMEDY 4 THE NEW TEACHER

Booked Solid Thanks to MR. LUBIN

THREE CLIFFORDS

UTH CHERY—SARAI VENABLE—JARRY CLIFFORD

BOOKED SOLID LOEW CIRCUIT

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Management—Ed. Davidow & Rufus Lemaire Singing and Dancing

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DAISY

SHUBERT NEW ADVANCED VAUDEVILLE

JESSIE

The MALE LUCILLE and VIOLETTE

VOICE,
PERSONALITY
AND LOOKS
SINGS IN SEVEN
DIFFERENT
LANGUAGES

Lucille Rogers

INGENUE PAULINE ANDERSON

JERRY TANEAN

Comedy, Musical Singing and Talking.
Direction—NAT SOBEL

CAMPAIGN IN FILMS

Mrs. Warren G. Harding, wife of the President, has received from the National Association of the Motion Picture Industry an animated pictorial record of the presidential campaign, which resulted in the election of her distinguished husband as Chief Executive of the Nation. It is a two-reel picture of exceptional interest in which the President and Mrs. Harding are the star performers in a notable series of scenes which start with Mr. Harding's nomination and end upon the White House lawn.

As spokesman for the motion picture industry, William A. Brady, president of the National Association, formally presented the film to Mrs. Harding in Washington Monday, July 10, and conveyed both to her and to President Harding the good wishes of the men who furnish motion picture amusement to 20,000,000 daily in this country.

The screen review will be preserved by President and Mrs. Harding as a family record of the historic events which led to their occupancy of the White House. There is one print only in existence—the one that was presented to Mrs. Harding. In it Mrs. Harding is featured almost as prominently as her husband. In fact, they share star honors in the film, while eminent statesmen play the "character roles" and other leading citizens the "mob scene" and "atmosphere."

Both the President and Mrs. Harding screened well. Even in closeups, which are usually so trying even to professional movie stars, they proved excellent photographic subjects. Neither were "camera shy," and at times Mrs. Harding unconsciously acted in a creditable manner.

SALARY CUT COMING, SAYS NEILAN

LOS ANGELES, Cal., July 25.—There will be less than fifty per cent. as many motion picture "stars" this year than there were last year, according to the statement made today by Marshall Neilan, the producer and director.

"The salaries of most of these players will be less than what they received a year ago by twenty-five per cent," said Neilan. "There will also be quite a number of near-stars and players with inflated prestige out of work."

"The motion picture salesman will also have to take a large sized salary cut," said Neilan. The producing companies' executives are beginning to understand that motion picture salesmen are no cleverer than any other kinds of salesmen."

MACK MAY BE FINED

Willard Mack, actor, may be fined \$2,662 for contempt of court in failing to appear to testify in supplementary proceedings by the Blessington Company to determine his ability to pay a judgment for that amount. Testimony brought out that Mack filed a petition in bankruptcy the day he was to testify and the creditor was unable to collect.

The referee in the case reported that Mack had enough money at that time to pay the judgment, and the actor pleaded illness during the period in question.

If the referee's report is confirmed, Mr. Mack will be fined the amount of the judgment.

WANTS SALES ORGANIZATION

Formation of sales' managers organization among motion picture distributors, corresponding in purpose and conception to the present Associated Motion Picture Advertisers' Association, was the plea expressed by Henry Ginsberg, domestic sales' manager of Education Films in an address before the A. M. P. A. Such a sales' managers' organization, he contended would bring about greater co-operation and work to the mutual advantage of all distributing companies.

He protested against double bills (bargain bills), declaring that they were unnecessary to bring patrons into the theatres.

Al Christie, producer of Christie comedies, on his first trip East in five years, said:

"The attempt today at the west coast is not to make as many pictures as possible but to make them better than anything else. They are cutting out the temperament and getting down to real work and the directors who harmonize with this requirement are getting steady employment and glad of it."

Wells Hawks presented the A. M. P. A. with photographs of U. S. S. New Mexico and Pennsylvania together with the letter of appreciation from the Navy department for the A. M. P. A.'s efforts in sponsoring the public presentation of the Government film, "Our Navy in Action."

SYRACUSE SEASON OPENS AUG. 11

SYRACUSE, N. Y., July 22.—The Al Fields Show, which opens here on August 11th, will be the first regular fall attraction to play in any Syracuse theatre.



STAGE SHOES

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All modeling supervised by I. Miller.

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Jean Bedini's
Peek-a-Boo

FILM FLASHES

Lewis Lieb has opened his new Diamond Theatre in Cresson, Pa.

David Smith is directing "The Flower of the North" for Vitagraph.

Jack Cunningham has joined the scenario staff of Paramount pictures.

J. S. White has opened a new motion picture theatre in Marlow, Okla.

Mabel Normand has completed work on "Molly O." and has left for a vacation.

A new motion picture theatre has been opened in Marlow, Okla., by J. S. White.

M. H. Hoffman has resigned as general manager of the Pioneer Film Corporation.

Ruth Stonehouse will be seen opposite Tom Santschi in a series of two reels for Pathe.

The Kinet Company will produce and release a series of "Modern Truths from Old Fables."

Gareth Hughes will be starred in "The Hunch," a George D. Baker production for S-L.

Mlle. Andree Peyre, the French aviatrix, is considering an offer to go into motion pictures.

James Kirkwood has signed to play the lead in "Sin Flood," a new Lloyd-Goldwyn picture.

Fox Week will be held throughout the country this year, during the week of September 11 to 17.

Arthur S. Kane has left New York for a vacation of four weeks. This is his third vacation in six years.

Waldemar Young has left for Hollywood to prepare the scrip for Thomas Meighan's next production.

Viola Dana will be directed by Bayard Veiller in a new film tentatively called "There Ain't No Villains."

Houdini is making four special features a year, the first of which, "The Man From Beyond," has just been completed.

Goldwyn's New York office has received a print of Rita Weiman's first picture for that firm, "The Grim Comedian."

Owen Moore will soon begin production on "The Forgetters," a comedy feature to succeed "A Divorce of Convenience."

"The Queen of Sheba," the Fox picture which for weeks has been showing at the Lyric theatre will close on August 13.

Olaf Draxton has purchased the Hatton Opera House, in Hatton, N. D., from Joe Anderson, who is retiring from business.

"Remorseless Love" will be the next Selznick release, starring Elaine Hammerstein, scheduled for distribution on August 10th.

Roland West is the author, producer and director of "Nobody," starring Jewel Carmen, which is being shown at the Strand this week.

William Duncan, with Edith Johnson as his co-star, has completed a Vitagraph production, "Steelheart," a play of the Western type.

Louise Huff, who played opposite George Arliss in the film production of "Disraeli," has gone to Canada to spend a month's vacation there.

R. J. Clark has sold the Lyric Theatre in Wellston, Okla., to Mrs. Weaver of that town, who closed the house immediately after buying it.

A. S. Kirkpatrick has been appointed assistant general manager for Educational Films, resigning from Robertson-Cole to assume the position.

Irvin V. Willat will begin work shortly on his fourth production for Hodkinson, which will be a light comedy by Earl Der Biggers, called "Fifty Candles."

H. Southwick, manager of the Palace Theatre at Cherokee, Okla., is now manager of the local electricity and gas works, and the theatre has been closed.

Sunday motion picture shows have been resumed in Duncan, Okla., as a result of the recent findings of the Criminal Court of Appeals, favoring Sunday shows.

Motion pictures of the Tulsa, Okla., race riots will not be permitted to be shown in Bartlesville, Okla., as local citizens, both white and black, entered objections.

Goldwyn will follow up the release of "Theodora" in the fall, with the screen production of Gabriel D'Annunzio's "The Ship." Both are Italian productions.

Owen Moore, who married Kathryn Perry the other day, said that "If Doug and Mary are as happy as we are going to be, it will be a pretty good foursome."

Jackie Saunders has been named in a \$50,000 heart balm suit by Mrs. Juanita Cohen, who charges that Jackie stole affections of her husband, J. Ward Cohen.

All motion picture theatres will donate fifty per cent of their receipts to charities, all over the country on August 25, which has been designated as Motion Picture Day.

Otis Skinner is said to be the only living American motion picture actor to bear the honorary title of Master of Arts. The degree was conferred by Tufts College in 1895.

T. Roy Barnes is to be the leading man in "Exit the Vamp," Ethel Clayton's next Paramount picture, which is an original story by Clara Beranger. Frank Urson will direct.

Cullen Landis, who is seen in the cast of "The Old Nest," has been engaged to play the leading role in Alice Duer Miller's first story for Goldwyn, called "The Man With Two Mothers."

Goldwyn week will be held throughout the country starting on October 23. A special publicity and advertising campaign will be launched in every city and town for that week.

Zola Talma will be seen in the leading role of the screen production of "Spanish Love," the play version of which ran for ten months in New York at Maxine Elliott's Theatre.

T. Hayes Hunter, who directed "Earthbound," is now completing the direction of "The Light in the Clearing," a screen version of Irving Bacheller's novel, to be released by Hodkinson.

"Theodora" will be the first of the Italian pictures obtained by Goldwyn to be shown on Broadway. It was made by the Ambrosia Company, which is reported to have made "Cabiria."

The Sonora Films Corporation ended their one month term at the New York Hippodrome with a successful run of their two special productions, "Tradition" and "The Twice Born Woman."

"The Moth," starring Norma Talmadge, was released as a revival by Selznick on July 20th. Eugene O'Brien appears as her leading man in this production, with Harsard Short also in the cast.

Louis Gottschalk, who produced "The Merry Widow" in 1908 for Henry Savage, has been engaged to write the musical score for Douglas Fairbanks' production of "The Three Musketeers."

Betty Ross Clarke will play opposite Harry Carey in "Partners," under the direction of Robert Thornby. Gertrude Olmstead and Johnny Hannon have been assigned major roles in the cast.

The Adirondack Theatres Corporation is starting work on a new motion picture theatre in the Lake Placid section. This will be the only movie theatre in the Adirondacks with a pipe organ.

Claire Windsor, a Lois Weber discovery, is now in a hospital, having been lost in the Hollywood Hills during a horseback ride. She finally made her way to a farmhouse, where aid was summoned.

Wallace McDonald, playing in the latest Will Rogers photoplay, "A Poor Relation," has played opposite such stars as Pauline Frederick, Mae Marsh, Mabel Normand, Marguerite Clark and Mary Miles Minter.

Ann Forrest, leading lady for Paramount, is going from Los Angeles to London, where she will appear in the leading role of "Perpetua," which is being screened in the English studios of Famous Players-Lasky.

The first dual role of her career as a star will be the double portion of Alice Lake in her latest picture, "The Infamous Miss Revell." It is now in the course of making at the Metro studios in Hollywood, Cal.

The engagement of Rex Ingram, to marry Alice Terry, was announced last week. Miss Terry appeared in the "Four Horsemen of the Apocalypse" and "The Conquering Powers," both of which Ingram produced.

Gladys Leslie, former Vitagraph star, has been signed as leading lady for Harry Houdini, in his own productions, the first of which is being tentatively called "Haldane of the Secret Service," in which she will be seen.

After having been confined to the University Hospital with typhoid symptoms for some time, William M. Whitehurst, manager of the Century and Garden theatres of Baltimore, went home this week and is now recuperating there.

Henry Carvill, the English actor, has been cast for the role of the Duke of Glastonbury in the forthcoming George Arliss photo play production of "Disraeli." Mr. Carvill has played this role on the stage for a number of years.

Pearl White has received a divorce from Wallace McCutcheon from the Superior Court in Providence, on the grounds of neglect to provide. The petition was filed under the name of Pearl McCutcheon and was granted without alimony.

Among those who will be seen in the cast of "The Two Orphans," which will be made by D. W. Griffiths, are Joseph Schildkraut, Sheldon Lewis, Lillian and Dorothy Gish, Frank Puglia, Madame Lucille Laverne and Katherine Emmett.

Marion Davies left for California last week where she will spend her vacation. Miss Davies has just completed some exteriors on the Massachusetts coast of the Cosmopolitan Production "The Young Diana," which finishes the picture.

"Teaching the Teacher," is the title selected for the new Hal Roach comedy which Pathe will release in August, featuring Snub Pollard, who plays the role of a school teacher. The comedy is a satire on the life of Kentucky mountaineers.

"Tales of the Tenements" is the title of a series of two reels, which are being made by a newly formed company under the name of Putnam Popular Productions. Twenty stories will be in the series, four of which have already been completed.

Lon Chaney, who had the part of a cripple in two of his best known pictures, "The Penalty" and "The Miracle Man," will be seen as his strong and able-bodied self in his next picture, "Ace of Hearts," another Gouverneur Morris photoplay.

"The Rainbow," by Harry Dittmar, has been selected as the next picture for Alice Calhoun following "The Matrimonial Web," which is nearing completion. "The Rainbow" is a story of marked types, a Yankee, a Scotman, an Irishman and an ex-prize fighter being among the important characters.

Sylvia Breamer, who plays opposite Will Rogers in "Doubling for Romeo" and "A Poor Relation," has been selected for the leading feminine role opposite Cullen Landis in "The Man With Two Mothers," Alice Duer Miller's first original screen story.

An opportunity is to be given to everyone in Salt Lake City to become a moving picture actor or actress, by the Panatges Theatre this week. Joe Madern, a motion picture maker, will bring sufficient equipment to the theatre to take a real movie drama.

The final scenes have been made for "Bring Him In," the new Earle Williams production written by H. H. Van Loan. It is a story of the Royal Canadian Northwest Police in which Mr. Williams appears as the hunted man. Fritz Ridgeway plays opposite the star.

Lewis Stone, Jane Novak, Robert Gordon, Eugenie Besserer, Dore Davidson, Pomeroy Canno, Bert Woodruff, Mildred June and Harold Goodwin will be seen in the cast of "The Rosary," which has been placed in production as a six reel feature by Col. William N. Selig and Sam S. Rork.

Faire Binney will postpone the vacation to which she has been looking forward and will go instead to the coast to finish the picture on which she has been working for Realart. Chester M. Franklin, who came east to direct Miss Binney in this one pic-

ture, will also go to the coast when it is completed.

Besides Gladys Leslie, those already signed to appear in support of Houdini in the second picture for his company include Jane Jennings, Myrtle Morse, Richard Carlyle, William Humphrey, Edward Boulden, and Charles Fang. The temporary title of the picture is "Haldane of the Secret Service."

William Duncan, with Edith Johnson as his co-star, has completed a new production, "Steelheart," a play of the western type, in which Mr. Duncan appears as an almost superman, powerful and fearless, but with a tenderness to women and children, a character well suited to the star's athletic training and build.

June Keith will star in the initial Iris Picture Company's photo-play "Tangled Hearts," taken from the story by Lucien Mangate. Jack Hopkins will play opposite her. Eleanor Barry, Louis Stern, and William R. Western will also have prominent parts in the picture, which will be directed by Walter Steiner.

Zola Talma, born and bred in Spain and declared by artists and photographers to be the most beautiful Spanish woman in America, will be seen in the leading feminine role of "Spanish Love," one of the greatest hits of the year, which ran for ten months at Maxine Elliott's Theatre, New York and which is booked to play in this city the coming season.

Constance Talmadge will be supported by George Fawcett, Theresa Maxwell Over, Frank Lalor, Billie Dove, Harlam Knight, Paul Doucet, Mildred Arden, Ina Rouke, Bernard Randall, Thomas Carr, Harry Fisher, James Gleason, John Daly Murphy and Evelyn Carter Carrington in "Good For Nothing," which will be directed by John Emerson.

Charlie Chaplin's latest picture will be a screen version of "Pouf Pouf," a French comedy which for years has been popular in Paris. It tells the story of a clown who becomes devoted to a ragged little street urchin and ultimately saves the boy's life. The story offers a perfect role for "the kid," if Jack Coogan's services are not contracted for elsewhere.

German capitalists are now starting a campaign to buy a number of Parisian theatres in order to present and exploit feature of German manufacture. Incidentally the proprietors of Cinema de la Monnaie, one of the finest theatres in Brussels, are seriously considering the possibility of admitting German pictures to their programs because of the scarcity of super-pictures.

Sonora Films Corporation have rented a suite of offices in the Godfrey Building, 729 Seventh avenue, where all future business will be conducted. Here the regular routine of organizing officers and employers will be carried out. It is also the aim of the Sonora company to have an exchange in every principal key city of the United States and this will be another matter that will be decided quickly.

Trying to emulate a movie "fire eater," Francis Smith, 13 years old, son of Mr. and Mrs. Elkana Smith, of Marion, O., filled a gasoline filling station today, tilted his mouth full of gasoline and placed a lighted paper to his lips. The boy's clothes caught fire and neighbors turned the hose on him as he rolled in the grass. Hospital physicians say he will recover, but his face and neck will be marked permanently from burns.

Dick Travers, the Vitagraph film star, while engaged in the filming of a picture up in the Adirondacks, fell from the engine of a fast moving train as it was going over a trestle.

Falling a distance of thirty feet and landing on a rock bed, Travers sustained severe injuries, two broken ribs and contusions.

The picture, it is understood, was to illustrate some safety appliances and because of the injury will have to be re-shot.

One of the many great features of "Get-Rich-Quick Wallingford," the Cosmopolitan Production scheduled for fall release, is the transformation of the sleepy village of Battlesburg to a flourishing city. The settings for this great photographic accomplishment were made at the International Film Studios. Frank Borzage, who directed "Humoresque," the great Cosmopolitan Productions success, also directed "Get-Rich-Quick Wallingford." Luther Reed wrote the scenario from George M. Cohan's famous play. Sam Hardy, Norman Kerry, Doris Kenyon are in the cast.

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NEW CABARET OPENS

A new cabaret has been opened by Irving Brager on top of the Strand Theatre, Far Rockaway, called the "Top O' Strand." Baraban and Grohe, a Keith act, is heading a bill of entertainers, while the Blue Ridge Quintet is supplying the music for the dancers, in one of the finest ball-rooms in the vicinity.

THE WINTONS DIVORCED

CHICAGO, Ill., July 25.—Dorothy Winton has been granted a divorce from her husband, John Winton, on the grounds of desertion and non-support. The couple appeared in vaudeville under the team name of The Wintons.

FIFTH AVENUE BROOKLYN CLOSING

The Fifth Avenue Theatre, Brooklyn, closed July 10th for the summer and will reopen September 15th with four acts of vaudeville and pictures.

MOSS ENGINEER RESIGNS

Samuel Balaban, chief engineer for the B. S. Moss circuit, who built the Coliseum Theatre and the newly completed Brooklyn, severed his connections with that circuit last week. His resignation is said to have followed an altercation with B. S. Moss.

EDGAR ALLEN ON VACATION

Edgar Allen, general booking manager for the Fox Vaudeville Circuit, left on Saturday for a two weeks' vacation, which he will spend in Utica, with his wife's folks. His wife is Katherine Murray.

ERNIE STANTON'S HOME BURNED

Ernie Stanton's home, at No. 323 West 42nd street, was destroyed by fire last week, the flames badly damaging three rooms of four. The loss was over \$5,000. Stanton was in Freeport, attending the Light's Circus at the time.

TEN CENT GALLERY SEAT RETURNS

The ten cent gallery which has been extinct for several years has made its re-appearance at Proctor's 125th Street Theatre, which is now advertising "500 gallery seats at ten cents." The price is really nine cents, making it cheaper than before, as the war tax of one cent is included in the price.

The house formerly sold all seats, except boxes, for twenty cents during the matinees on week-days. In order to draw more business, and to fill the gallery, it was decided to sell those seats during the week-day matinees at ten cents, the balcony and orchestra remaining at twenty cents.

This is the cheapest price in New York, on the bigger circuits. The Fifty-eighth Street Theatre, also a Proctor house, sells its gallery seats on week-day matinees for fifteen cents.

BROWER GETS SHUBERT ROUTE

Walter Brower, who has been engaged by the Shuberts and will open for them next season in October, will play a few weeks prior to that time for Gus Sun, under the direction of Eddie Fredrik.

Brower is now summering at his home in Lexington, Kentucky.

MOVIE HAS AMATEUR NIGHTS

The Brooklyn House, a motion picture theatre in Coney Island, has inaugurated a series of "Professional Amateur Nights," to be held every Thursday evening for an indefinite period. Harry Moss has been placed in charge of the shows.

BEVERLEY GARDENS CLOSED

CHICAGO, Ill., July 25.—The Beverley Gardens, a popular south side cabaret, were ordered closed Saturday when temporary writs of injunction were granted by Judge Landis.

The Napoleon of Illusionists



HORACE GOLDIN

Copied by Many—Equalled by None
Creator of His Own Effects

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CUTTING A LADY IN HALF

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PALACE THEATRE
THIS WEEK

New York

Direction H. B. MARINELLI, Ltd.

THANKS TO THE JUDGE FOR STOPPING THE "WOULD-BE" IMITATION. WATCH FOR THE NEXT NEW ONE.

M. WITMARK & SONS - NEW YORK

Down in funny Jabberwocky town
Down where everything is upside down
(from Alice in Wonderland)

JABBERWOCKY

THE FOX-TROT UNUSUAL

by
KENDIS & BROCKMAN
BROWN, EASTWOOD
AND WESTLYN

NEW CONTRACT

(Continued from page 4)

manager or in stock as much as seventy-five (75) times, then the stock and stage performing rights shall revert to the author.

"It is mutually agreed by the parties hereto that the exclusive rights acquired by the manager under this agreement are the English speaking rights to said play, but the manager and the author shall divide equally the net proceeds from the sale of the Yiddish or any other foreign language rights to the said play in the territory covered by this contract, it being understood and agreed by the manager and author that the sale of Yiddish or any other foreign language rights to said play in the territory covered by this contract must be with the mutual consent of the manager and the author.

"It is mutually agreed between the parties hereto that, provided the manager shall have produced the said play in accordance with the terms of this contract as set forth in paragraph 5 hereof, and within the time herein stated, and in the manner herein provided for, in the United States of America, or in the Dominion of Canada, and shall have faithfully performed all the other terms and conditions of this agreement, he shall have for the period of ninety (90) days next succeeding the first production of the play as herein provided, the option of acquiring a lease of the sole and exclusive right of presentation on the regular speaking stage in England, Ireland, Scotland and Wales, upon terms in all respects precisely identical to the terms of this agreement, with the exception, however, of paragraph 8 hereof and as to the date of production, that he shall produce said play in said territory, not later than one (1) year after the exercise of the option on said rights unless the second option is obtained with the extension as therein provided. If the manager shall fail to make such presentation as in this clause provided for and within the time herein provided for, the author shall have the right to dispose of the said play in the territory referred to in this paragraph and for his sole benefit.

"It is further understood and agreed that if the manager shall have produced said play in accordance with the terms of the contract as set forth in paragraph 5 hereof and in the time therein stated that the manager shall have the right to sell or lease said play for Australia, New Zealand and South Africa subject to the approval of the author, which approval shall not be unreasonably withheld, the proceeds of said sale or lease to be divided equally between the manager and the author.

"It is expressly understood and agreed that the copyright covering the said play is not assigned or released by the author and that all the author's right, title and interest in and to such copyright and any assignment thereof, are expressly reserved by him, and that the rights granted to the manager herein are expressly limited to such rights as are specifically set forth in this agreement. The author hereby expressly covenants and agrees that he either now has or else will promptly and properly secure copyright in each of the countries granting dramatic copyright covered by this agreement.

"It is expressly understood and agreed that the rights granted herein are personal, and that neither this contract nor the rights granted herein to the manager shall be assigned or assignable by him, nor shall the said play be sublet by the manager without his first having received the consent in writing of the author so to do, unless said assignment be made to a company or corporation in which the manager has a controlling interest, and in that event the manager shall be personally liable for the fulfillment of the terms and conditions of this contract. Neither this contract nor any rights thereunder shall be subject to judicial sale under any insolvency, bankruptcy or receivership proceedings. In the event of the judicial sale of the manager's assets under any such proceedings all rights hereunder remaining in the manager shall revert to the author.

"The author hereby warrants that he is the author and proprietor of said play, and has the right to execute this lease. If any action or proceedings alleging infringement are brought against the manager or the

author or both, the matter shall be submitted to the standing arbitration committees of the Authors' League of America, Inc., and the Producing Managers' Association as provided for in paragraph 21 of this agreement, the manager and the author hereby agreeing to use every effort to induce the party bringing said action to submit the matter in dispute to the aforementioned arbitration committees. If the aforementioned arbitration committees shall fail to adjust this matter then it is mutually agreed by the manager and the author that the conduct and expense of defending the said action shall rest jointly and equally with the manager and the author, unless the author shall be adjudged to have been guilty of plagiarism, in which event no part of the expense shall be paid by the manager.

"In the event that any dispute shall arise between the parties hereto; (1) as to any matter or thing covered by this contract; (2) as to the meaning of the contract or its application to any state of facts which may arise—then said dispute or claims shall be arbitrated by and between the arbitration committee, a standing committee of two (2) appointed for that purpose by the Dramatists' Guild of the Author's League of America, Inc., and an arbitration committee of equal number appointed by the Producing Managers' Association. The arbitrators shall hear the parties and decide the dispute or claim. If within three (3) days after such hearings these arbitrators shall not be able to agree then within that time they shall choose a fifth. The decision of a majority of the said arbitrators shall be the decision of all and shall be binding and said decision shall be final.

"The arbitrators shall determine by whom and in what proportion the cost of the arbitration shall be paid. The parties hereby appoint said board as its agent, with full power to finally settle said dispute or claim and agree that its decision shall constitute an agreement between them, having the same binding force as if agreed to by the parties themselves."

BROADHURST TO DO "TARZAN"

George Broadhurst's production of "Tarzan of the Apes," which will be the opening attraction at the Broadhurst Theatre, in West 44th street, is a dramatic version by Major Herbert Woodgate and Arthur Gibbons, based on the novel of the same name by Edgar Rice Burroughs. The American version is by Mr. Broadhurst.

The play "Tarzan" will be staged in three acts and ten episodes and should not be confused with the picture version of the story. The Woodgate-Gibbons version was presented in London last season, where it scored one of the outstanding hits.

Sixteen players will interpret the play, which is being staged by Mrs. Trimble Bradley, general stage director for Mr. Broadhurst.

STOCK TRYOUT FOR PLAY

SYRACUSE, N. Y., July 25.—"Love in a Cottage," the Somerset Maugham play which is to be presented on Broadway this season by the Ideal Productions, Inc., a \$250,000 corporation of which Minna Gombel, formerly leading woman of the Knickerbocker Players, is president, will receive its first production in Syracuse in September.

The corporation also intends to lease and control a New York theatre for its productions.

FERRIS WHEEL DESIGNER DEAD

CHICAGO, July 8.—John Clark McLynn, the engineer who designed the Ferris Wheel that was operated at the world's fair here, died here recently; he was graduated from the Cornell University in 1892, and for ten years was editor of *Electrical Engineering*.

"SPANISH LOVE" RE-OPENS SEPT. 5

"Spanish Love," which ran for ten months at Maxine Elliott's Theatre, before closing for the season, is to reopen on Labor Day at Newark, N. J., and will be seen at theatres in and about New York for several weeks.

GEST TO DO BUT FOUR

Morris Gest, just back from Europe, announced that his firm is to make a big cut in the number of productions for next season.

"We will have only four big shows on tour next season," said he. "We will make no new productions until there is a readjustment in the theatrical business to sensible conditions. Every big business is undergoing a similar readjustment, and the theatrical business seems to be the only one in which the persons involved have failed to realize the war is over.

"We will present on tour our four big spectacular successes—Alice Delysia in 'Afgar,' with Lupino Lane; Oscar Asche's Oriental spectacle, 'Mecca'; the sensational 'Aphrodite,' which will tour to the Pacific Coast, and the eternally successful 'Chu Chin Chow,' which will begin its fifth season in America and make a tour of the Southern States.

"While abroad I purchased the American rights to another big spectacular success, which had a long run at the Champs Elysee Theatre in Paris, entitled 'A Thousand and One Nights.' However, while we bought this play, we will not produce it until conditions in the theatrical world return to normal. I also secured three other plays in Paris, all comedies, and these will await their turn until conditions change. I have also secured the American rights to 'Vautrin,' the new Comedie Francaise production, to be produced October 15.

"In Vienna I visited Forene Molnar, author of 'The Devil' and 'Liliom.' I have secured from him the American rights to his next play, which is now nearing completion, and Mr. Molnar has promised he will come to America to visit David Belasco and to see the premiere of the new play. This will take place in September of 1922, according to our plans at present.

"In endeavoring to reach my parents in Odessa, Russia, I traveled as far as Regina in Besarabia. Across the river the Red Guards of the Bolsheviks control the territory. However, I was able to learn that my parents are safe and well.

BIG FILM SHOW FOR LOS ANGELES

A film exposition is to be held in Los Angeles early next year under the auspices of the Ethical Motion Picture Society, according to Edward M. Langley, president of that organization and art director for Douglas Fairbanks during the making of "The Three Musketeers."

Negotiations are now under way for a twenty-acre tract of land upon which everything pertaining to motion pictures will be displayed and demonstrated with the idea of giving the public a better understanding of this great industry which during a few years has risen to the fourth place in American industrial life.

Frank Davidson, who directed the Lewis and Clark Exposition, has been chosen as director general of the big picture show and Mr. Langley, who is also art director for Douglas Fairbanks Company, has been appointed president.

"The official name of the big film fair," said President Langley, "will be the First American Film Exposition. We plan to enlist the support and co-operation of the entire motion picture industry and believe that this project will establish history for the film business. Every branch of the work will be represented in the most lavish and complete manner possible, and for genuine interest and novelty we predict that this show will prove as great an attraction as any of the world's fairs that have yet been held."

Details for the big show are being worked out by President Langley and those interested in the project at the Douglas Fairbanks studio in Los Angeles.

SELECTING RUDDIGORE CAST

SYRACUSE, N. Y., July 25.—Within a few days the selecting committee of the Syracuse Opera Association will announce the cast for their next production, "Ruddigore," the Gilbert and Sullivan comic opera. The play will be given during the week of October 3. Chorus rehearsals will begin in ten days.

DEATHS

JOSEPH SCHREURS, since 1887 a member of the Chicago Symphony Orchestra and reputed to be one of the world's best clarinet players, died at his summer home in Highland Park, near Chicago, on Friday, July 15, after an illness of three days. He was born in Belgium in 1862, and joined the Chicago Symphony Orchestra under director Theodore Thomas soon after he came to America in 1885. His widow, Emille, three daughters, the oldest of whom is eleven years old, and one son, six years old, survive him. Funeral services were held at the family residence, 2233 Orchard street.

FRANK K. WALLACE, who was prominently identified with Chicago's early theatrical history, died at his home in Chicago last week from heart failure. Mr. Wallace began his Chicago theatrical career at the Old Winter Garden, which stood on Monroe and Clark streets previous to the Chicago fire, and later starred at the Adelphi. He was a member of the first stock company which played at McVicker's theatre in 1879.

Mr. Wallace was a Civil War veteran, was also well known among politicians. He was a member of American Council, K. C., and was vice-president of Chicago's Veteran Association. He is survived by three sons, Nicholas, of Chicago, Frank K. of Oakland, Cal., and George of Baltimore, Md., and two daughters, Mrs. Lillian Gillespie and Mrs. L. Cashman, both of Chicago.

EARL R. HIGLEY, thirty-three years old, died recently at Dayton, O., where he had been in charge of a summer theatre for several weeks prior to his death. Mr. Higley, who was a resident of Huntington, L. I., became ill a week before his death and was removed to a hospital at Dayton for an operation. He was too weak for an operation and died four days after being taken to the hospital.

Mr. Higley was born June 22, 1883, at Philadelphia, Pa., the son of Mr. and Mrs. R. L. Higley, who now live in Huntington. He had been connected with the show business for the last fifteen years.

Besides the widow, Mr. Higley is survived by his parents and the following brothers and sisters: Jack, Ray, Ernest, Max, Kelley, Frank Higley, and Mrs. R. M. George and Miss Molly Higley. Mr. Higley was a member of the Elks Lodge at Portsmouth, Ohio.

LOEW'S CASINO RE-OPENS

SAN FRANCISCO, July 25.—Loew's Casino Theatre will re-open on August 14, with Will King's No. 2 Musical Comedy Company, which is declared to be superior to the No. 1 company which closed on the road recently.

The company is headed by Henry Shumer and Jack Russell. Others in the cast are Clair Starr, Jack Tolden, James Edwards, Ruby Lang, Ethel Soule, Dorothy Caldwell, Demersden's Dancing Team, Bill Pruitt, James Elland, George Arthur Singing Trio, Alice Morris and a chorus of thirty.

Peter Heaton will be the musical director, and Lew N. Newcomb, manager.

WOODS REHEARSING TWO

"Back Pay," the Fannie Hurst play which A. H. Woods is producing, went into rehearsal last Monday with Helen MacKellar in the leading role. "Back Pay" will open at the Eltinge early in September.

"The Pink Slip," another A. H. Woods production, is now in rehearsal with Bert Williams and Harry Fox playing the leads. "The Pink Slip" is a musical play with book and lyrics by Walter De Leon and music by Will Vodery. Bertram Harrison is staging the production and Julian Alfred is staging the dances.

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STRICT CENSORSHIP FOR FILMS

George H. Cobb, the Watertown, N. Y., attorney who is chairman of the new film censorship commission, outlined Governor Miller's attitude on film censorship and says that the Governor wants the members of the commission to live up to the letter of the law, especially that of the regulating act which prohibits the exhibition of photoplays that are, "obscene, indecent, immoral, inhuman, sacrilegious or of such character that its showing would tend to corrupt morals or incite crime."

"The Governor and I talked over the motion picture situation," said former Senator Cobb. "There is nothing to be said of what we will do as censors, except that we will carry out the Governor's wishes. He wants to have the law enforced. We will do that."

"The law points out pretty plainly what sort of pictures are prohibited. I do not know just yet what we shall do about formulating a general set of rules for the guidance of the picture producers. Personally, I believe the statute defines pretty clearly the sort of pictures that must not be shown in New York State after August 1."

"We will have an office in Albany and one in New York, I presume that most of our censoring will be done in New York as a matter of convenience to the producers whose headquarters are there."

Those who have studied the personnel of Governor Miller's film censorship commission declare it means "the end" for a good many of the pictures that have been produced for the cheaper sort of film houses. Strict observance of the State censorship law is expected to materially narrow the scope on which motion picture producers have been allowed to work. But the moving picture experts admit that there is no telling how "liberal" the film commission will be in its censorship work until it actually gets down to business.

Judge Cobb, a Republican of the north country, is regarded as a "hard shell" by some, and they fear he will be unbendingly for strict enforcement of the law. Advocates of film censorship, however, are delighted at the choice of the Governor, not only for the chairman of the commission, but the other two members. Mrs. Hosmer is a D. A. R. and a club woman of great prominence who once fought for motion picture regulation in her home city. Mr. Levenson is highly regarded in Jewish circles in New York, and is a strong anti-socialist.

There are to be no blue laws for New York's movies, Mr. Levenson asserted. Mr. Levenson refused to comment specifically either on the movie vamp or the movie kiss, but he intimated that neither would be eliminated without a fair trial. Each picture is to be judged according to its merits and not because of preconceived prejudices.

"I'm a New Yorker, born and bred, and as liberal minded as any individual. I'm absolutely opposed to blue laws," he said. "But, on the other hand, films have undoubtedly been produced during the last few years which have had an unfortunate effect on audiences, especially on certain classes of young people."

"Sex pictures were included among these. While I wouldn't care to comment on these in detail, I will cite the language of the bill, which prohibits the distribution of pictures which are wholly or in part obscene, immoral, indecent, inhuman, sacrilegious or whose exhibition would tend to corrupt morals or incite to crimes."

"What standard will you apply in judging the pictures?" was asked.

"In the first place, I'm only one of three to judge them," he replied. "As for my part, I think that I have a proper conception of right and wrong. I'm a believer in the Bible, which has stood the test of time. I'm a student of the Bible, and the moral code of the Bible is just as satisfactory today for the government of the human family as it has been through the ages. Most of the troubles of the world are due to getting away from Biblical, ethical standards."

Mr. Levenson hesitated.

"No," he said. "There are parts of the Bible not suitable to be read to children

of five, six and eight. There are parts of the Mosaic code in regard to sex relationship and family relationship which are not suitable for them to hear. At sixteen it may be suitable to teach them these things, but children of six and eight go to the movies."

"However, we want to be reasonable. It is our duty to consider the protection of the whole community, and the motion picture producers are a part of the community. Their interests will be considered, as well as those of the great public, which makes up the audiences."

"I believe that the producers have misunderstood the bill, for neither Governor Miller nor the commission has any intention of harming the motion picture industry. The object is to help the industry as well as to protect the public. The need for such a commission, which has the power to censor pictures likely to affect audiences harmfully, was widely recognized, as was shown by the enormous correspondence received by Governor Miller on the subject. The letters asking for such a censorship were in the proportion of ten to one which objected to the bill. Our task is difficult, but we believe that, widely as people differ in their moral codes, there are certain fundamentals which all rational men recognize and from which we must not get away."

"While the law makes no provision as to aiding Americanization work," continued Mr. Levenson, "I believe that the commission will be able to make suggestions to the producers which will help to combat the pernicious influence of the foreign radical press, which, while constantly crying for a free press, refuses to publish any news matter or even advertisements which are contrary to its teachings. I believe that, with the co-operation of the producers, we may be able to give this foreign element some real truth about the United States."

Mr. Levenson has been a Republican leader for many years and has long been active in philanthropic work, especially among the Hebrews of New York.

The movie censorship law takes effect on August 1.

FILMS BY PARCEL POST

Motion picture films in future can be shipped to foreign countries by international parcel post. This new ruling by the Postmaster General has been made in response to a request of the National Association of the Motion Picture Industry. It is a result of the conference last week between Postmaster General Hays and a delegation of National Association representatives comprised of Palmer H. Stilson, chairman of transportation committee; Paul H. Cromelin, chairman of the exporters' division; Frederick H. Elliott, executive secretary, and Jack S. Connolly, Washington representative.

The inclusion of motion picture film in the international parcel post service to foreign countries is of great importance to the industry. Previously incoming film shipments could be made by parcel post, but outgoing shipments were barred from that service.

MAY INVESTIGATE DIVORCE

PROVIDENCE, R. I., July 25.—As the Rhode Island laws require a residence of at least two years in the State before a divorce can be granted, it is reported that an investigation will be started here into the granting of a divorce to Pearl White, the picture actress, from her husband, Wallace McCutcheon.

The only time Pearl White spent here was a few days each summer at Narragansett Pier, and a few weeks about three years ago when she was making a picture here.

When the decree of divorce was granted in Justice Tanner's office here on July 5th neither of the parties to the divorce was present.

As the Internal Revenue Collector for this district asserts that he has not received any income tax returns from either Pearl White or her husband in the last two years the Federal Government may investigate the matter from this point.

LOOKING FOR SWEATMAN ESTATE

Through a petition recently filed by Mrs. Henry Sweatman, widow of the late press agent, Mark D. Stone, a member of the Friars Club, Belle Bunker of 601 West 151st street, and Rachel Silverman of 609 West 158th street, are directed by Surrogate Cohalan to appear on July 26 to submit to an examination under oath as to their knowledge of the whereabouts of any property belonging to the estate of Henry Sweatman.

Henry Sweatman died April 23 without leaving a will, though he was survived by his wife and six sisters. As the administratrix of her husband's estate, Mrs. Sweatman recently petitioned the Surrogate's court for an order directing Mr. Stone, who was a friend of her husband, and the six sisters, to submit to an examination in court on the whereabouts of her husband's property, which she claimed she was unable to get under her control.

Her petition declared that, although she and her husband had been living apart, she had visited him frequently and she claimed that one of the nurses attending her husband had told her that Mr. Sweatman had money, jewelry, and personal effects under his pillow and his sisters were constantly visiting him. After his death, she said, she found the property gone when she looked for it.

Mrs. Sweatman also claimed that her husband had had an account with the Union Savings Bank and that bank officials had told her that five days before his death her husband had sent Mark D. Stone, his friend, who was trusted by Mr. Sweatman in all his business affairs, to withdraw \$500 and three days later to withdraw \$2,500.52. Both these sums, says Mrs. Sweatman, were paid out by the bank upon Mr. Sweatman's written demands.

FILM TITLES BY WIRELESS

Completing a motion picture by wireless is the latest wrinkle in motion picture production accomplished recently by Cecil B. De Mille, director general of the Famous Players-Lasky Corporation.

Mr. De Mille was "Somewhere in the Pacific" between San Clement Island and Lower California at the time. So it was a complete surprise when an "airgram" arrived at the Lasky studio carrying three titles for "Fools' Paradise." Mr. De Mille's latest picture for Paramount to be released following "The Affairs of Anatol." The titles were wired from Mr. De Mille's yacht, the *See Bee*, transporting the director and Theodore Kosloff on a fishing expedition.

"They occurred to me while we were fishing," said Mr. De Mille in his message, "and I decided to combine business with pleasure and wire them back rather than wait until my return."

CHORUS GIRL ELOPES

Marjorie L. Muir, eighteen years old, who was up to last week a member of the chorus at the Century Theatre, appearing in "The Last Waltz," was married last week to Malcolm Norman McLeod, following an elopement. McLeod graduated last June from the Harston Preparatory School, in Norwalk, Conn. His parents are very wealthy and he is said to be a millionaire in his own right.

Miss Muir, or rather Mrs. McLeod, will retire from the stage.

BUILDING STAGE ON LAWN

Oliver Morosco is having a stage built at his country home in Great Neck, on the lawn of the grounds, where he will direct outdoor rehearsals during the hot weather of "Love Time" and "Poor Letty." The latter will be Charlotte Greenwood's new starring vehicle, and will open about September 15th. "Love Time" will open on August 28th.

JOIN "PASSING PARADE"

CHICAGO, Ill., July 17.—Billy Rankin and Arthur Anderson have been added to the cast of "The Passing Parade," which is appearing at the Marigold Gardens. Danny Healey also joined the cast on Saturday night and will remain at the North Side cabaret indefinitely.

BDWY. TO SEE "DETERMINATION"

With the announcement by James W. Martin, president and general manager of the United States Moving Picture Corporation, that "Determination," which has been in process of production at their Grantwood, N. J., studios for nearly a years past, has at last been completed, comes the further news that the company has also finished work on its second offering.

"The Threshold," which is the title of the new picture, is five reels in length and is said to be a feature of box office quality, with many novelties of setting and theme, that insure it having an appeal of the widest character, reads the announcement.

It has been made under the direction of Joseph Levering, in co-operation with the author of the story, Garfield Thompson, the well-known writer, and Herbert L. Messmore, the technical expert of the United States Moving Picture Corporation.

According to present plans, "The Threshold" will either be sold outright or released through one of the larger distributing organizations, while "Determination," the company's multiple reel feature, will first be presented as a special attraction at one of the Broadway houses this Fall, before being released generally throughout the country, it is reported.

President Martin, who made the announcement, while still comparatively new and unknown to a majority of the motion picture industry, has already established a notable record in the way of efficiency and economical production management. He modestly asserts that he is still only in the beginner class, but judged by the results he has secured in the time in which he has been actively identified with film activities his achievement is one of which any veteran producer might be proud.

Mr. Martin, who was originally a railroad man, having risen from a telegraph key to an important executive position on the Baltimore & Ohio Railroad, was a well-known broker and coal operator, with headquarters in Cumberland, Md., and Washington, D. C., before entering upon his motion picture activities.

DANCER TO SUE FOR INJURY

Helen Bader, a Russian dancer, will, according to her attorney, Ralph A. Gold, file suit for \$50,000 damages against the Fifth Avenue Coach Company, the Wendell Express Company, and the owner of a touring car whose name is not yet ready for publication. On June 1 at about five o'clock in the afternoon, Miss Bader, who was riding atop a Fifth avenue bus while on her way to rehearsals, was injured when a heavy truck belonging to the express company swung past a touring car that had halted without warning and crashed into the bus. At the time Miss Bader was playing the lead in a film which the Star Film Company was making.

As a result of the accident, her attorney alleges, her toes have been injured so that she will not be able to dance for a long time and her spine and legs were also injured. Miss Bader says she has danced in the principal cities of Europe and has appeared in the movies in Vienna and Budapest.

"LULU BETT" OPENS SEPT. 12

"Miss Lulu Bett" begins its road tour at Cleveland September 12th with the original company intact. It will play the Middle West and West, including Washington, Pittsburgh, and a four week's run in Chicago.

LETTER LIST

GENTLEMEN	Ladies	De Young, Madge
Bollinger, Percy	Lester, Chas.	Edwards, Renee
Corbett, Jack	Lalonde, Lew	Fox, Grace C.
Daley, Al	Link, H. F.	Georgetown, Miss
Faltus, V.	Manderline, Geo.	Gracian, Irene
Frothingham, A.	Nordstrom, Leroy	Harvey, Sadie
M.	Pitman, Geo. B.	Leigh, Lyle
Feln, Phil	Walker, Johnnie	Le Roy, Adele
Garretson, J. P.	Whitfield, Chas.	Mitchell, Louise
Gordon, F. B.	W.	Washington, Fannie
Gloss, Harold	LADIES	Winters, Made
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James, Joe	Bryan, Blanche	
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